MUSICAL COURIER

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ROSA PONSELLE

Sings with the Philharmonic Orchestra of Los Angeles in the Hollywood Bowl on July 15, Remaining in California Until October 7 When She Starts Her Fall Tour in Long Beach

LILY PONS and ANDRE KOSTELANETZ, following their wedding on June 2 at the soprano's summer home at Silvermine, Norwalk, Conn. Members of the wedding party were, left to right, Charles H. Harris, retired manufacturer, who was best man; Geraldine Farrar, former Metropolitan Opera soprano, who attended Miss Pons; the groom, the bride, and Mme. Alma Clayburgh, matron of honor. (Photo by Michael Caputo.)

(BELOW)
MARGARET SPEAKS has returned from a brief vacation spent in England and resumed her radio programs.

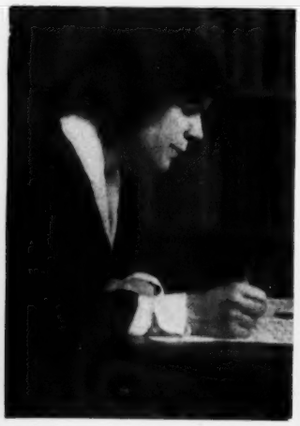
BIDU SAYAO, soprano, now in South America for a tour of twenty-five engagements, returns to the United States in September for concerts before rejoining the Metropolitan Opera. (Photo by Cosmo-Sileo Co.)

PEABODY CONSERVATORY OF MUSIC, Baltimore, Md., graduating class and members of the faculty at the commencement exercises of the school. (Photo by Jackson.)

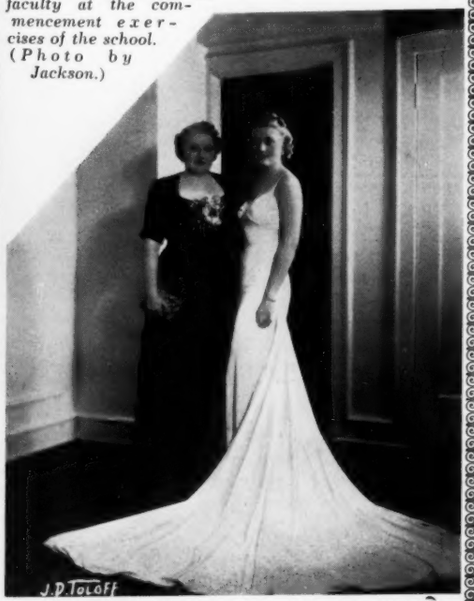
(BELOW)
MR. and MRS. FRANK LA FORGE and son David enjoying a lunch at Skausen Park, Stockholm.

(LEFT)
ESTHER JONSSON, pianist, specialist in music of the Balkans, returned to Europe following her appearance as soloist at the biennial eastern choral festival of the Singing Serbian Federation. She appears at Salzburg and tours the Balkans gathering new material for her programs.

(RIGHT)
ETHEL LEGINSKA, now residing and teaching in London. She conducts bi-monthly classes also in Paris in composition and conducting.



(RIGHT)—*HELEN JEPSON with Mrs. Gilbert Smith of Chicago, active in the promotion of the Evanston Festival, where the Metropolitan Opera soprano was heard as soloist recently under the direction of Dr. Frederick Stock. Mrs. Smith, manager of the Palmer House Morning Musicales, presented Miss Jepson at last season's inaugural of this series. (Photo by J. D. Toloff, Evanston, Ill.)*



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MUSICAL COURIER

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July 1, 1938

Emma Otero's Soprano Skill Gains Parisians' Applause

Frank La Forge Accompanies—Deluge of Concerts—Salammbo Restored at Grand Opéra

By IRVING SCHWERKE

PARIS.—Emma Otero, Cuban soprano, gave an invitation recital in Salle Gaveau. A large crowd attended and it was gratifying to see that, of the many songstresses in the hall, not one missed a chance to join with the rest of the congregation in acclaiming the pretty warbler and inducing her to do repeats and encores. Miss Otero seems to know practically everything about florid singing, and though she "put over" the most difficult things of Mozart, Jomelli, Rossini, *et al*, with undeniable ease and security, it was in popular Spanish lyrics that I preferred her, this type suiting her temperament, vocal quality and diction down to a T. Frank La Forge played her accompaniments, which is equivalent to saying that Miss Otero is a lucky lady, since no one could possibly accompany better. A real accompanist, to begin with, is an extremely *rara avis* and Mr. La Forge is one of the rarest of the rare. He not only knows every outstanding song that has ever been written and plays them all ideally, but also is the kind of pianist who thinks of things before the soloist does, and does them even if the soloist does not! His own songs, Retreat, and Come Unto These Yellow Sands, made a striking hit on this occasion.

SHOWER OF CONCERTS

Piatigorsky's cello seance attracted an applausive throng to Salle Gaveau. His manner is at the height of its charm in shorter pieces, miniature in size and emotion, brilliant in delivery. M. Pavlovsky was the co-artist at the piano.

Eugenia Buxton, American pianist, adequately lived up to her fine reputation. Miss Buxton ignores keyboard difficulties completely. She not only "travels" over the keys, but does so with an infinite amount of grace, charm, and musicality. Her cool delivery of Man Lebt Nur Einmal, by Strauss-Tausig, set a standard that other pianists of the gentler sex will find it difficult to supersede. Encore after encore had to be given.

Artur Rubinstein's recital was not the best that artist has done here. In big things he was merely big; in lyrical passages he often forgot to soar, and his accents not infrequently seemed too weighty. Of course, no one enchants the public as he does with Spanish pieces, and in them he should seem to be at his best.

Wanda Landowska's annual series of Sunday afternoon concerts, in her hall at St.-Leu-la-Forêt, is again in full swing, and crowds of devotees of Bach, Scarlatti, Mozart, and Co., have already been thrilled at the lady's prodigious virtuosity and musicianship.

Presenting a list of Handel, Mozart, Clerambault, Glazounoff, and others, Denise Soriano, with Mme. Loiseau at the piano, gave a conclusive account of her fine accomplishments. Possessor of a large mechanism, a smooth flowing bow, and a clear tone, she is certainly one of the most gifted of the new French violinists.

(*Continued on page* 17)

Iturbi Orchestral Series Welcomed in Buenos Aires

Also Appears as Pianist—Rethberg and Jagel Score at Colon Opera —Madam Butterfly with South American Cast

By L. H. FRIAS

BUENOS AIRES.—Jose Iturbi conducted the fourth of his series of concerts offering a Passacaglia by Bach-Respighi, the violin concerto in D minor by Bach, La Mariz suite by Shostakovitch, Polovetzian Dances by Borodin (heard here for the first time and magnificently executed) and the concerto in D major for violin and orchestra by Paganini, with Zino Francescatti as soloist.

At his next concert Iturbi did the concerto (op. 56) for piano, violin and cello by Casella. The soloists, Mme. Locatelli, and Messrs. Tagliacozzo and Russo, shared with Iturbi in the cordial applause. The program included the Unfinished Symphony by Schubert, prelude to Die Meistersinger, March Funebre from Götterdämmerung, Tannhäuser Overture, Intermezzo from Goyescas by Granados and Bolero by Ravel. All the interpretations won ovations. In his reappearance as a pianist, Iturbi's recital garnered rich response and encores.

OPERA AT TEATRO COLON

The Colon Opera started its traditional winter season with a performance of Aida. The cast included Elisabeth Rethberg (Aida), Sara Cesar (Amneris), Frederic Jagel (Rhadames), Victor Damiani (Amonasro), under the baton of Tullio Serafin. It was a rousing performance. The beautiful decorations by Basaldua (repeated from last season) were again admired for their originality and suggestive power. Mme. Rethberg triumphed at her Argentine debut, displaying her pure voice of beautiful timbre, and mastery in the lyric and dramatic moments. Jagel, who reappeared after an absence of ten years, was an efficient Rhadames of powerful voice used with authority. The beautiful ballet in the second act, directed expertly by Margarete Wallman, brought special success for Dora Del Grande in solo presentation. Tullio Serafin gained individual admiration.

(*Continued on page* 17)

Recitals and Operas Offer Musical Variety in London

American Pianists Appear—Melchior Sings at Covent Garden—Concert of Oriental Songs

By HUGH LIVERSIDGE

LONDON.—Three pianists pleased us markedly. Irene Maclaren's Wigmore Hall recital revealed as salient features unusual sincerity and technical efficiency. She opened her program with Bach's Italian Concerto, beautifully nuanced and rhythmically expressed. Prelude and Fugue in E minor, by Bach (arranged by Busoni), six Bagatelles and Sonata in E minor, by Beethoven, served further to show the pianist's musical understanding and sparkling execution. Eugenia Buxton, American, presented some clearly defined contrasts in a program ranging from Scarlatti to Scriabin. Scarlatti and Haydn were gracefully chiselled in classical outline. Such works as Bach's Jesus, Joy of Man's Desiring (arranged by Myra Hess) are real tests of a musician's mental outlook. Miss Buxton not only met this test successfully, but also proved herself at home in quite another type of music: Schumann's Etudes Symphoniques.

At his second recital Michael Zadora, pianist from New York, confirmed the previous impression formed of his high attainments. Perhaps it was nervousness that occasionally made for somewhat uneven balance between the right and left hands in the Chopin B minor sonata. He definitely belongs to the virtuoso type.

COVENT GARDEN ECHOES

Melchior again gave us some heroic singing as Siegfried. He was intensive and invigorating in the forging of the sword and the slaying of the dragon.

(*Continued on page* 32)

Haydn's Skull to Return To Eisenstadt

VIENNA.—The skull of Franz Joseph Haydn, for years the property of the Vienna Men's Singing Society, is to be buried with the rest of his remains in Eisenstadt, according to an order recently issued by Mayor Hermann Neubacher. The skull was stolen in 1809 from his coffin and brought here, where it later became the prized possession of the singing society. C. D.

Halt Sudeten Festival

TEPLICE-SHANOV, CZECHOSLOVAKIA.—The Sudeto-German Music Festival Week opened here recently, under the direction of Gustav Becking, professor at Prague German University. However, after an address by Prof. Becking, and applause for an introductory chorus, Becking appeared on the podium again, and cancelled the festival, owing to the military activities of the Czechoslovakian government in the Sudeto-German district.

Stadium Concerts Open Twenty-first Season

Iturbi Conducts—Spalding Is Soloist —Mayor La Guardia Makes Speech —Nearly 10,000 Attend

By LEONARD LIEBLING

Opening the twenty-first season of the Stadium Concerts founded by Arnold Volpe, Jose Iturbi conducted an arresting program for about 10,000 New Yorkers on June 24, and Albert Spalding offered them his art as soloist. He played the Mendelssohn violin concerto. The orchestra performed Brahms' Academic Festival Overture, Beethoven's second symphony and Wagner's Tannhäuser Overture. Preceding the regular concert came The Star-Spangled Banner.

After the regular intermisison, Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts Committee, introduced Mayor F. H. La Guardia, who came to the platform and in turn called upon Adolph Lewisohn (eighty-nine-year old philanthropist who donated the Stadium to the College of the City of New York) to rise and take a bow, which was done to warm applause.

The Mayor thanked the contributors who supplied the guarantee fund (the city gave $7,000), paid tribute to "our own beloved Spalding," and reminded his hearers that the length of the season

(*Continued on page* 30)

Dunrovin Festival Launched

Ridgefield, Conn., Estate Scene of Initial Program—Vocal and Instrumental Offerings Include Rare Older Music

By HAROLD A. STRICKLAND

RIDGEFIELD, CONN.—The first of three performances making up the Dunrovin Music Festival given by the Chamber Music Society of America here, on June 19, presented the Motet Singers of the Dessoff Choirs and Amri Galli-Campi, soprano, who made her Metropolitan Opera debut last season in Cleveland. Participating also was a chamber orchestra of Philharmonic-Symphony Society musicians, headed by Arthur Lichstein, and Ralph Kirkpatrick, harpsichordist. A distinguished audience attended.

Paul Boepple led the choristers in Bach's cantata No. 150, Nach dir, Herr, verlanget mich; a motet, Der Geist hilft unser Schwachheit auf, by the same composer and the motet, Die mit Tränen säen of Schein. Mozart's Mass in F major (K 192) was also sung.

Mme. Galli-Campi, with the able Stuart Ross at the piano, continued the Mozart aspect of the inaugural program by singing Les Oiseaux, an aria from Il Re Pastore (with Mr. Lichstein contributing the violin obbligato) and Alleluja.

Mr. Boepple's chorus gave a sympathetic reading of the Bach cantata, successfully achieving the contrasting coloration and disclosing in particular the impressiveness of the final *ciaconna*. The Mass was read in graceful manner while the free style of the motets was admirably brought out Mme. Galli-Campi, who added Saint-Saëns' Rossignol as an encore, sang with style, vocal agility and skillfully produced and projected tone.

Florence Fete Includes Music Congress

Malipiero Writing Mass in Memory of D'Annunzio—Car of Thespis Starts Annual Artistic Tour

FLORENCE.—Malipiero, whose opera Antony and Cleopatra was premiered during the Florentine May, is now writing a Missa pro Mortuis in memory of Gabriele D'Annunzio, and also music for Euripedes' Hecuba, to be done in 1939 at the Greek Theatre of Syracuse.

The Third International Congress of Music, held here in connection with the Spring Music Festival, opened under the presidency of His Excellency Ugo Ojetti, member of the Italian Royal Academy. The subjects discussed during the sittings were Modern Taste and Music of the Past, and Correct Readings of Celebrated Scores. In the assembly were musicians and musicologists from many lands.

Italy's Lyric Car of Thespis began its 1938 tour at Frosinone with Verdi's Aida, under the musical direction of Marinuzzi. Gigli, Gina Cigna, and Ebe Stignani, who sang in Aida at the Maggio Musicale, also appeared at this inaugural performance, as well as one given in the Piazza del Colosseo in Rome.

DOROTHY NEVILE LEES

Sirovich Bill to Establish Arts Bureau Defeated in House

WASHINGTON, D. C.—The Sirovich Bill establishing a Federal Bureau of Fine Arts in the Interior Department was defeated by a vote of 195 to 35 in the House of Representativess on June 15. The New York representative, sponsor of the measure, made a plea for its passage. It replaced the much-discussed Coffee-Pepper Bill.

VIOLIN MENTOR

LOUIS PERSINGER,

summering at Blue Hill, Me., following an active season of playing and teaching. Mr. Persinger occupies the post at the Juilliard Graduate School formerly held by the late Leopold Auer. Among his former pupils who have played in various parts of the world during the past season are Guila Gustabo, Yehudi Menuhin, Kayla Mitzel, Stephan Hero. Among his prelent artist-pupils Ruggiero Ricci, Joseph Knitzer, Inez Lauritano, Miriam Solovieff, Dorothy Minty, Frances Shapiro, Arnold Eidus, Gloria Perkins, Marlyn Crittendon, Mara Sebriansky, Eugenie Limberg, have been heard in concerts throughout the country. (Apeda photo.)

MUSICAL SEPTET IN DOMINION VISIT

AT ST. LAURENT COLLEGE FESTIVAL

are seen (left to right), Norman Cordon, Mack Harrel, Kathryn Meisle, Wilfred Pelletier, conductor; Joseph Bentonelli, Rose Bampton, and Edouard Grobé. The group was photographed before the final festival performance at the college in Montreal, where a Bach program and the first act temple scene and entire third act of Parsifal were given.

Toscanini Heads Conductors for Lucerne International Festival

Arturo Toscanini is to conduct a Wagner program on August 25 at the International Music Festival at Lucerne, Switzerland. Concerts also are to be given under the direction of Ernest Ansermet, Willem Mengelberg, Bruno Walter and Richard Strauss with Dusolina Giannini, soprano, Alfred Cortot, pianist, Adolph Busch, violinist, Alexander Kipnis, bass, and Rudolf Serkin, pianist, as soloists. Count Gilbert Gravina, grandson of Cosima Wagner, is also to conduct.

Jack Salter Weds Patricia Grace Arons

Jack De Witt Salter, New York manager of artists, was married to Patricia Grace Arons, daughter of Mr. and Mrs. Perry Arons, on May 27. Mr. Salter is a partner in the firm of Evans & Salter and a vice-president of Columbia Concerts Corporation.

Harold Bauer Awarded Mus. D. by Lawrence College

APPLETON, WIS.—Harold Bauer received the honorary degree of Mus. D. at the eighty-eighth commencement exercises of Lawrence College here.

Metropolitan to Give Seven Wagner Works for World's Fair

A special series of Wagnerian operas is to be presented from May 3 to 17 next year at the Metropolitan Opera House under the auspices of and in connection with the 1939 New York World's Fair. Seven performances are to be given, opening with Die Meistersinger, under the plan arranged by Olin Downes, music director for the fair and Edward Johnson, Metropolitan Opera general manager. The Ring is to be sung in sequence. Tristan and Parsifal are also scheduled.

Goossens Returning for Summer Conductorial Engagements

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, now in England, returns to America this month for a series of guest-conductor appearances. He leads three performances of the Philadelphia Orchestra in Robin Hood Dell, July 14, 15 and 16; four programs of the Chicago Orchestra at Ravinia Park, July 21 to 24; one concert of the Portland (Ore.) Symphony Orchestra, August 1, and then appears as guest conductor for his eighth season with the Los Angeles Philharmonic Orchestra, August 11 to 19, at the Hollywood Bowl. Mr. Goossens returns to England for engagements before his Cincinnati Symphony Orchestra season.

Yaltah Menuhin and William Stix Married

Yaltah Menuhin, sixteen-year-old sister of Yehudi and Hephzibah Menuhin, violinist and pianist, was married to William Stix, twenty-six, St. Louis attorney, on June 7 in New York by Supreme Court Justice Ferdinand Pecora, who waived the seventy-two hour waiting period now required in New York. The bride's parents, Moshe and Marutha M. Menuhin, whose consent was necessary, were present as were Yehudi and his recent bride and Hephzibah, whose engagement was recently announced. Ernest W. Stix, Jr., the bridegroom's brother, and Hephzibah were the official witnesses.

Ifor Jones Appointed Conductor of Bethlehem Bach Choir

BETHLEHEM, PA.—Ifor Jones, organist and music instructor of Westfield, N. J., has been named conductor of the Bach Choir of Bethlehem. He succeeds Dr. Bruce Carey, of Girard College, Philadelphia, who has conducted for the last six years.

Büsser Made Member Of French Institute

PARIS.—Henri Büsser, first conductor at the Grand Opéra, has been made a member of the French Institute (L'Istitut de France). He is a nephew of Herman Devries, Chicago voice teacher and cousin of René Devries, Musical Courier associate editor in Chicago. M. Büsser is a teacher of composition at the National Conservatoire. S. W.

Lily Pons Draws Throng in Her Native Cannes

Kreisler and Elisabeth Schumann Among Other Recitalists

CANNES.—At Lily Pons' thronged concert in her home town, her big numbers were the arias from The Barber of Seville, Lucia, and Lakmé. In the last named the audience rose to applaud. The orchestra's playing of Mozart's Don Juan Overture, Berlioz' *scherzo* from Queen Mab, and Wagner's Forest Murmurs terminated a superlative concert under the leadership of Louis Fourestier.

Fritz Kreisler was another artist to fill the Casino Theatre *à craquer*. His Bach E major concerto and Mozart (No. 4) sent lovers of the classics into ecstasies. Fourestier completed the program with a fine reading of the Siegfried Idyll.

Elisabeth Schumann delighted us with arias from Mozart's Marriage of Figaro and The Magic Flute, and German songs. Bernard Heinze, chief of the Australia Broadcasting Company, was guest leader of the orchestra. The authenticity of his readings was particularly pleasing.

Marcel Ciampi was piano soloist with the Casino Symphony Orchestra in a Schumann-Debussy concert directed by Louis Fourestier. His clean, unaffected and intelligent playing proved a delight. The concert ended with an excellent reading of La Mer. LELAND L. SMITH.

Maria Reining to Make American Debut with Chicago City Opera

Singing the role of Eva in Die Meistersinger with the Chicago City Opera Company, Maria Reining, leading soprano of the Vienna State Opera, makes her American debut in the coming season under the direction of Evans &

MARIA REINING

Salter of Columbia Concerts Corporation. A native of Vienna, she sang for a time in Munich before returning to her home city to appear in La Boheme, Madam Butterfly, Lohengrin, Tannhäuser, Manon, The Marriage of Figaro, Otello, Faust, Arabella and other operas. Miss Reining was the Desdemona when Lawrence Tibbett sang Iago in Otello for the first time in Vienna and last year at Salzburg appeared under Toscanini's baton in Die Meistersinger and in the title role of Euryanthe under Bruno Walter. In Chicago she is also to sing Madam Butterfly in Italian.

Giannini's The Scarlet Letter In Hamburg World Premiere

Opera Wins Outstanding Success—Composer His Own Librettist—Dusolina Giannini Feted in Role of Heroine

By EDITH WEISS-MANN

HAMBURG.—This city had the first world performance (June 2) in the State Opera of Das Brandmal (The Scarlet Letter), opera in two acts and four scenes, by Vittorio Giannini, American composer.

The work scored an instantaneous success. All responsible for its presentation—manager, conductor, artists, and so on—had to come many times before the curtain to acknowledge the salvos of acclaim. When Giannini and his sister Dusolina, who sang the lead,

DUSOLINA GIANNINI as Hester Prynne. (Photo by R. F. Schmiedt, Hamburg.)

emerged to take final curtain calls, they were greeted with unbounded enthusiasm. For both Hamburg and American opera, it was a great and memorable evening. The house was packed, and it seemed that the entire American colony was present to applaud a compatriot.

Giannini was his own librettist, the dramatic action being taken from Hawthorne's familiar novel, The Scarlet Letter, the scene being Boston, 1650 to 1657. The plot, as everyone knows, concerns Hester Prynne and Arthur Dimmesdale, a clergyman, who have an illegitimate child. The girl is tried, refuses to reveal the identity of the father, and is condemned to wear around her neck the red letter "A" as a mark of her sin. Seven years later the clergyman publicly acknowledges his guilt, and discloses on his chest the same sign of degradation that Hester wears. He falls dead and she is left alone with her child. The German version of the Italian text was made by Julius Kapp, musical biographer and translator. So excellently has the work been done that it is difficult to believe that the text was originally conceived in another language.

COMPOSER'S CONTRIBUTION

Giannini's music has all the qualities of his Italian nature: in the melodic content of his score can be recognized signs of the Verdian tradition, as well as Puccinian and Respighian influences, but with orchestra never overcharged. Where Giannini above all shows his mastery of operatic technic is in his expert treatment of the voice: the singers are well balanced by the orchestra, whether in arias or in ensembles, in quiet combinations or in orchestral *tuttis*. The utmost clarity is preserved throughout. Here is a "new" opera that singers can take joy in performing. The chorus does not have much to do, being heard only in a few scenes.

In the first and third acts, Hester has two lovely arias. Her singing of The Lord's Prayer (third act) gives the melodic foundation for the ensuing scene with her lover. The atmosphere of hate and cruelty which the character of the physician (Hester's husband) projects, is also characterized with masterly touch, while the role of the clergyman is imbued with deep feeling.

Giannini, now thirty-six, studied in Milan and New York (Juilliard School). Some years ago he won a musical fellowship at the American Academy in Rome. At present he is working on a radio opera, Beauty and the Beast, commissioned by the Columbia Broadcasting System.

IMPRESSIVE INTERPRETATION

The Scarlet Letter had a splendid personnel. Eugen Jochum, who conducted, again displayed his rare comprehension of foreign music. Certainly he cannot be too highly praised for his sponsorship of the present opus—this being the first time that an opera by an American composer has been heard in Hamburg. Oscar Fritz Schuh was the clever *régisseur*. The costumes and settings—highly effective and apropos—were by Gerd Richter. Max Thurn directed the chorus.

LEADING PERSONAGES IN THE PREMIERE. Left to right, Oscar Fritz Schuh, régisseur; Vittorio Giannini, the composer; Dusolina Giannini; Eugen Jochum, conductor; Gerd Richter, scenic and costume artist. At right, scene from Act I, with Miss Giannini as Hester. (Photos by R. F. Schmiedt, Hamburg.)

SCENES FROM THE WORLD PREMIERE OF THE SCARLET LETTER, opera by Vittorio Giannini, American composer, who adapted his own libretto from Nathaniel Hawthorne's romance. The first performance took place at the Hamburg State Opera, with the composer's sister, Dusolina Giannini, in the role of the heroine. At right, scene from Act III. (Photo by R. F. Schmiedt, Hamburg.)

DUSOLINA GIANNINI FETED AS HEROINE

Foremost in the principal roles was the composer's sister Dusolina, whose impersonation of Hester was a masterpiece both of singing and of the depiction of touching innocence. Joachim Sattler, as the Reverend Dimmesdale, her lover, impressed his characterization with eloquent simplicity. Hans Hotter ably brought out the wickedness of Dr. Chillingworth. The other parts were efficiently emphasized by Ferdinand Frantz (Deacon Wilson), Lisz Junykind (Anna), Hedy Gura (Die Böse), Martina Wulf (Die Hässlich), Irmgard Gerz (Die Hinkende), Margarete Henschke (Young Girl), Gustav Neidlinger (Governor of Boston), Josef Groenen (Town Crier), Paul Hackland (Captain) and Hermann Siegel (Townsman).

Active Music Life in Soviet Republics

New Symphony, Concerto, and Two Operas by Native Composers Introduced

LENINGRAD.—The twentieth aniversary of the October Revolution was feted through the length and breadth of the eleven united Soviet Republics. When one recalls the multiplicity of nations which form the Soviet Union, one easily realizes why it is impossible to form even the vaguest notion of the infinite number of concerts given throughout the Union. In Leningrad, two composers have attracted special attention of late: Shostakovitch, for his fifth symphony and a concerto for piano and orchestra, by M. Khatchatouriane, young Armenian composer, the last mentioned work bringing the composer (himself a good pianist) excellent success.

The favorite lyric event of the season, after Chisko's Cruiser Potemkin, was The Soil Upturned, Dzerjinsky's second opera. It concerns the development of collective economies, and is based on a novel by Cholokhoff. The score abounds in aromatic melodies, either folk or near-folk tunes. This opera is put on fully as high a plane as The Silent Don, Dzerjinsky's other theatrical work.

COLAS BRUGNON PREMIERED

The Little Opera House premiered Colas Brugnon, the first lyrical work of Dimitri Kabalewsky, one of Moscow's leading composers. Romain Rolland, author of the book, gave the librettist, V. Braguine, every liberty with the text and he made the youthful years of Colas his principal point. Though he does not resort herein to ancient French music (excepting a magnificently elaborated Bergerette) the composer captures its spirit, thereby giving relief to the character of Colas. Brilliant in point of modern technic, the score is rich in genuine music, though too symphonic, not lyrical enough and overworked as to the percussions. The presentation had quality, chiefly from Khaikine, conductor, and A. Modestoff, baritone, the former remarkable for his orchestral mastery, the latter a first-class singer and actor. PAUL RAKOFF.

A Royal Cradle Song

THE HAGUE.—Princess Juliana and Prince Bernhard of the Netherlands have "gratefully accepted" the dedication of a Cradle Song for Princess Beatrix recently composed by Herbert Antcliffe, The Hague correspondent of the Musical Courier. . . R. P.

Florentine Festival Brings Novel Stagings

Malipiero's Antonio e Cleopatra Premiered—Verdi's Boccanegra Opens Series—Budapest Opera in Guest Appearances—Ancient Works Restored

By DOROTHY NEVILE LEES

FLORENCE.—The fourth Florentine May Festival opened with Verdi's Simon Boccanegra in the Teatro Comunale. The work failed to arouse passionate enthusiasm in spite of the beauty, force and splendor of much of the score, the admirable singing of such artists as Alessandro Sved (Boccanegra), Tancredi Pasero (Jacopo Fieschi), Civil (Gabriele), the ever-delightful Maria Caniglia (Maris) and the sumptuous way in which the opera was presented, scenically, chorally and orchestrally.

On the other hand, Aida scored as usual, with Gigli, Cigna, Stignani and Pasero, supported by the splendid ensemble of the Comunale Orchestra and company. Every performance of the old war-horse was given to overflowing audiences and received with endlessly repeated ovations.

MALIPIERO'S NEW OPERA

A novel feature of the festival was Malipiero's new opera, Antonio e Cleopatra. The work is based on the Shakespeare tragedy, which the composer, acting as his own liberettist, has skillfully compressed into three acts divided into half a dozen scenes. The action closely follows Shakespeare's drama, although much is perforce condensed, or omitted, while necessary links are supplied by a brief, explanatory spoken chorus from behind the scenes.

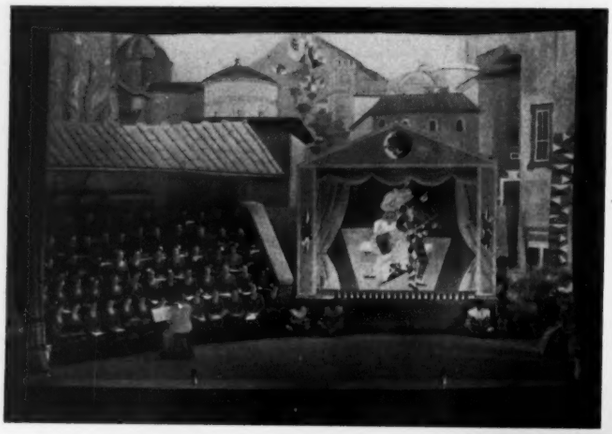
Maria Carbone sang beautifully as Cleopatra, and both she and Charmian, in the person of Gabrielle Gatti, had some fine music and moving scenes to depict. Parmeggiani as Anthony and Vincenzo Guicciardi as Enobarbus gave excellent performances. Maestro Rossi, who conducted, achieved good results with orchestra and chorus, as did Dr. Oscar Walleck (superintendent of the Bavarian State Theaters) in the staging. The scenery and costumes were by Gino Sensani.

Maestro Malipiero's reputation as a serious and learned composer is too well established for extended comment in a brief report of this nature. As one critic declared, "this new work is something more than merely an essay in the antique; it shows a way in which a modern opera can be successfully written."

HUNGARIANS AND RESPIGHI

The visit of the Budapest Royal Opera brought a new note, the company presenting in its four performances Bartok's one-act opera Bluebeard's Castle, Zoltan Kodàly's one-act opera The Magyar Spinning-Room (rich in folksongs, games and dances), a number of vivid and colorful ballets, and, best of all, the late Ottorino Respighi's opera La Fiamma, in the Hungarian version and staging. (The last had so delighted the composer, when he saw it in Budapest, that he expressed the wish it might one day be given just so at a Florentine May.)

Basing the book on a play by the Norwegian dramatist H. Weiss-Jenssen, the librettist of La Fiamma takes the action from the austere setting of a Lutheran pastor's household in sixteenth century Bergen and translates it into the opulence and color of seventh century Ravenna in the height of Byzantine imperial splendor. The lovely, powerful and passionate music (Serge Failone conducted) together with a setting to which Gustav Olah, of the Budapest Opera, had given the glowing, jewelled richness of Byzantine mosaic, made La Fiamma one of the notable events of the festival. Outstanding in the cast were Rosetta Walter (Silvana), Giorgio Losonczy (Basilio), Lola Gere (Agnes).



VECCHI'S AMFIPARNASO, written in 1594, was presented with the chorus providing the music, Commedia dell' Arte actors as mimes. (Foto Barsotti, Florence.)

(RIGHT) *Respighi's La Fiamma, Act I, as presented by the Budapest Royal Opera at the Florentine May. (Foto Barsotti, Florence.)*

(LEFT) *HAYDN'S L'ISOLA DISABITATA, re-staged at the Florence festival. (Foto Barsotti, Florence.)*

ANCIENT MUSIC IMPRESSES

Old music was delightfully represented at the Pergola Theater in a twice repeated concert. The program comprised three pieces: one of the twelfth century, one of the fifteenth, and one of the eighteenth, each presented in characteristic style.

The first of these was The Wise and Foolish Virgins, taken from a manuscript in the Paris National Library. The work, which dates back to 1130 (perhaps 1100) and is known as Sponsus, or Bridegroom, dramatizes, partly in Latin, partly in French, the Parable of the Ten Virgins. The manuscript is notated for solo and choral singing. Maestro Liuzzi, Italian musician and scholar, has brought this to light, and composed an orchestral accompaniment in keeping with the naïve, archaic, and moving quality of this primitive liturgical drama. The result, in simple staging, and under the able direction of Maestro Previtali, was lovely and impressive.

Another novelty was Amfiparnaso, written in 1594 by the poet-composer Orazio Vecchi, Canon and Chapel-master at the Mantuan Court. This composition, a comedy in the form of madrigals without soloists—was presented visually as well as musically, a choral group projecting the vocal score, while actors representing the familiar figures of the old *Commedia dell' Arte*—Pantalone, Dottore, Francatrippa, Isabella, and many others—mimed the dramatic action in a small theater set up in a scenic piazza on the stage.

At one side, the admirable choral group of the festival, directed by Morosini, sang in parts or chorus the lively, melancholy, robust, comic, again tender music of Vecchi. Nothing throughout the festival was more delightful than this original little piece; and it, The Wise and Foolish Virgins, and the restoration of Haydn's opera L'Isola Disabitata, with its fresh, delightful music, left many wondering why the treasures of the past, from which these three pieces were drawn, are so seldom explored and produced.

SPONSUS, OR WISE AND FOOLISH VIRGINS, twelfth century liturgical drama, to which an orchestral accompaniment was composed by Maestro Liuzzi. (Foto Barsotti, Florence.)

MIXED ATTRACTIONS

Two symphonic concerts were given by the Berlin Philharmonic Orchestra under Furtwängler. French music was represented by performances of Offenbach's Tales of Hoffmann, staged by Dr. Herbert Graf. The music was delightfully sung by such able vocalists as Tatiana Menotti, Jarmila Novotna, Mafalda Favero, Emilio Ghirardini and Enzo De Muro Lomanto. Vittorio Gui conducted. The festival also brought Serge Lifar, of the Paris Opéra, appearing in some of his charactristic items, including L'Après-midi d'un Faune, and in group works with two *danseuses* and a male dancer, also from Paris. Alexandre and Clotilde Sakharoff were again admired for their lovely rhythmic movements and costumes. Applauded performances were also given by Maya Lex, a group from the Gunther School of Munich, and Jia Ruskaia and her company.

FIFTEEN CONCERTS AND TWENTY RECITALS
THROUGH THE NEAR EAST
FOR
ZLATKO BALOKOVIĆ
"JUBILEE TOUR"

CELEBRATNG TWENTY-FIVE YEARS SINCE GIVING HIS FIRST RECITAL

ZAGREB FIRST CONCERT—MARCH 18, 1938.
EUROPEAN PREMIERE OF JOHN ALDEN CARPENTER'S CONCERTO FOR VIOLIN AND ORCHESTRA.

SUŠAK LAST CONCERT—MAY 24.

YUGOSLAVIA

"THE AUDIENCE WAS SO SPONTANEOUSLY ENRAPTURED THAT IT ROSE TO A MAN, DEMONSTRATING BY YELLING ITSELF HOARSE IN LONG LASTING OVATION." "NOVOSTI" ZAGREB, YUGOSLAVIA, MARCH 20.

BULGARIA

"THE BULGARIANS ARE A CULTURED PEOPLE. THE THOUSANDS WHO ATTENDED MR. BALOKOVIC'S CONCERT PROVED IT. HIS ART WAS SUCH WE WILL NEVER FORGET. HE SWAYED US WITH A MAGIC TONE."
"UTRO" SOFIA, BULGARIA, APRIL 5.

TURKEY

"BALOKOVIC IS UNQUESTIONABLY A GREAT, A VERY GREAT ARTIST."
"BEYOGLU" ISTAMBUL, TURKEY, APRIL 12.

ALBANIA

TIRANA—BALOKOVIC'S RECITAL WAS PART OF THE CELEBRATIONS FOR THE MARRIAGE OF KING ZOG.

DURING THE AUTUMN AND FALL, TOURING PRINCIPAL CITIES OF SOUTH, CENTRAL AND NORTHERN EUROPE

RETURNING TO THE UNITED STATES FOR HIS CONCERT AND RECITAL TOUR ON JANUARY 1st 1939

MAY JOHNSON, PERSONAL REPRESENTATIVE
805 ORCHESTRA BUILDING 220 SO. MICHIGAN AVE., CHICAGO, ILL.

Baden-Baden Host to Modern Music Fete

Orchestral, Ballet and Chamber Novelties Heard

BADEN-BADEN.—At the international modern music festival here twenty international composers' works were performed in three orchestral concerts, one of chamber music, and an evening of ballet. Large audiences attended.

The works for orchestra presented were Ostinato, by Kurt Rasch; sixth symphony by Arnold Bax; five Hungarian Folk Songs by Bela Bartok; introduction, variations and rondo, for bassoon and chamber orchestra, by Siegfried Walther Müller; Tanzsinfonie by Winfried Zillig; Sinfonisches Konzert by Helmut Degen; concerto for piano and orchestra, by Fred Lohse; Turnwächterlied by Paul Graener; second concerto for piano and orchestra by Francesco Malipiero; introduction, aria and toccata by Alfredo Casella; divertimento for small orchestra by Lars Erik Larsson; Serenade Concertante for violin and orchestra by Marcel Delannoy; Allegro Symphonique by Marcel Poot; Poëme by Henry Barraud, and symphony by Joh. Nep. David. In chamber music the programs listed Cheerful Music for Five Wind Instruments by Ottmar Gerster; sonatina for cello and piano by Philipp Jarnach; violin sonata by Othmar Schoeck; string quartet in E by Karl Höller. A ballet evening consisted of Le Jeu Sentimental by Jean Françaix, and Persephone by Stravinsky.

The festival scored a signal success with its hearers, all participants receiving warm applause. Gotth. E. Lessing, responsible for organization, conducted the orchestral works (Baden-Baden Symphony Orchestra and Kurorchester) with great understanding of all the stylistic peculiarities. Among the soloists were J. H. Voss (bassoon); Karl Weiss, Gino Gorini, Franz Josef Hirt (pianists); Robert Soetens, Fritz Hirt (violinists); Prof. Karl Schwamberger (cellist); K. Spliethorb (flute); W. Plato (oboe); A. Seelander (clarinet); O. Oftger (horn); Strub String Quartet, Cäcilienverein and Liederkranz Frohsinn choruses (Baden-Baden) ballet and dance soloists from the Bavarian State Theatres.

CH. DUBAIRE.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Molinari Continues Series with the NBC Symphony Orchestra

The usual full auditorium greeted Bernardino Molinari when he presided over the next to last concert of the NBC Orchestra for this spring season on June 18. Incidentally this was his own final 1937-38 appearance in the series. Molinari's characteristic program consisted of Tschaikowsky's Pathétique Symphony, Respighi's Pines of Rome and Verdi's overture to La Forza del Destino.

The Italian conductor's experienced and discriminative art are shone in the contrasted numbers, but on the whole he pleased experts better in the Italian music than in the flamboyant pages of the Russian composer, whose traditional tempi and accents were subjected to unaccustomed changes. Nevertheless one admired the precision of the famous third movement and the grace of the second. Audience response was warm and prolonged. L. L.

For his second concert with the NBC Symphony Orchestra on June 11, Bernardino Molinari led a program largely of old-time works that had freshness and charm. The section Winter, from Vivaldi's concerto grosso entitled The Four Seasons, was patrician music of quaint descriptive effect. Mozart's symphony in A major (K. 201) had a clear-cut exposition of its melodious and spirited pages. A suite from Pizzetti's incidental music to D'Annunzio's La Pisanella proved colorful and dramatically inflected, if not greatly memorable writing. The Boccherini minuet was done with vivacity. Quite the most arresting offering of the evening was a Corelli suite for strings, played with noble breadth and plaintive richness. The concert closed with the stirring Rakoczy March by Berlioz, which brought warm applause for the visiting director.

R. M. K.

Baldwin-Wallace College Has Bach Festival; Cleveland Applauds Don Pasquale in English

Berea Series, Given for Sixth Season, Includes Christmas Oratorio and Miscellaneous Works—Plans for Fall Concerts Announced

CLEVELAND, O.—In line with the festival spirit, the campus at Baldwin-Wallace College was the scene of a gathering of Bach enthusiasts, who for the sixth consecutive season crowded the large auditorium. Again the brass choir under the direction of Cecil Munk was stationed in the tower of the administration building and sent the lofty Bach message in the form of chorales to call worshippers to service. Director Albert Riemenschneider opened the program with the organ chorale Eine feste Burg, and invited the audience to join in the concluding verse.

The Friday afternoon and evening programs were miscellaneous, offering the organ prelude and fugue in E flat, with Mr. Riemenschneider at the console; the A minor concerto for four pianos and string orchestra as well as cantata No. 54 and the A minor concerto for piano, violin and flute under the baton of Carl Schluer; Leon Machan, Dr. Jerome Gross and Julius Baker played splendid solo parts. Two motets under the direction of Mr. Munk completed this highly enjoyable program, which also offered Lila Robeson, contralto, who distinguished herself during the entire festival with artistic contributions; and Ruth Stein Musson and Alma Babb, sopranos, also heard to advantage. The supple, lovely tenor of Harold Haugh and the sonorous bass of David Blair McClosky added color to cantatas No. 80 and No. 6, both under the direction of Mr. Riemenschneider, while Carl Schluer conducted the suite (No. 4) in D major in the Friday evening program.

The second day was given over to the completely satisfying performance of the entire Christmas Oratorio with the above soloists and Director Riemenschneider. This work was heard for the first time at these festivals and completed the cycle of Bach's major works offered, the policy being to rotate the St. John and St. Matthew Passion and the B minor Mass in successive seassons. Next year's festival, with the St. Matthew Passion as its major work, has already been announced.

INSTITUTE STUDENTS IN DON PASQUALE

At Severance Chamber Music Hall the opera department of the Institute of Music gave two rollicking performances of Donizetti's Don Pasquale in English. Boris Goldovsky, who again shone as director, coached and prepared the refreshing work skillfully; under his baton things went smoothly and effectively. The interesting stage sets were built and designed by Richard Rychtarik.

The role of the Don was humorously portrayed by David Neighbor; his friend, Malatesta fared well in the hands of James Meena and Richard Moorhead alternately; the tenor part was sung by Carroll Pallerin and William Rosenfield; the young widow was done creditably by Elizabeth Stoeckler who moved with graceful charm on the stage.

FUTURE SCHEDULES

The Cleveland Orchestra will find Artur Rodzinski at the helm for its twenty-first season with Georges Enesco and Albert Stoessel, guest conductors during midseason. Soloists include Artur Schnabel, Artur Rubinstein, Ruth Slenczynski, Jan Smeterlin and Boris Goldovsky, pianists; Enesco, Szigeti, Milstein, Erica Morini, Adolf Busch and Josef Fuchs, concertmaster, violinists, and Raya Garbousova, cellist.

Mrs. Emil Brudno continues direction of the Cleveland Concert Course under auspices of the Museum of Art with the following attractions: Heifetz and Menuhin; the Boston Symphony Orchestra (Serge Koussevitzky conducting); Argentinita, Spanish dancer; Vronsky and Babin, duo-piano team; Marian Anderson and the French pianist Robert Casadesus appearing here for the first time. Last year the series was sold out.

Cleveland has never been as successful in the presentation of summer music as other cities. However, a citizens' committee is zealously sponsoring a short season of light opera at the Aquacade, which functioned during the Great Lakes Exposition. Fortune Gallo will supervise several Shubert attractions.

COLLEGE UNITS APPEAR

The division of music of Western Reserve University held its final concert in Severance Hall, The University Choir and Orchestra and the glee clubs of Adelbert and Flora Stone Mather Colleges gave works of Brahms, Schubert, Grieg, Bruch and Mendelssohn. Soloists were Frederick Griesinger, piano, and Mildred Brenner, soprano. The orchestra was directed by Karl Grossman; James Aliferis conducted the choir. R. H. W.

Emma Zador's Class at Henry Street School Does Mozart Opera Excerpts

The opera class of Mme. Emma Zador at the Music School of the Henry Street Settlement, New York, presented excerpts from Mozart's Marriage of Figaro

(Photo by Josephine Rossi.)

EMMA ZADOR

at the Grand Street Playhouse in English both vocal and dramatic work being supervised by Mme. Zador. Next season she plans a complete performance of the work in English under her direction.

That Exquisite Musical Hit!
Marc Connelly's production of
"THE TWO BOUQUETS"
with a lovely cast
Music by Gounod, Balfe, Offenbach, Paladilhe, Herold, and 15 other composers.
Conductor MACKLIN MARROW
air-conditioned WINDSOR 48th Street E. of B'way.
Eves. 8.40—Mats. Wed. & Sat., 2:40

Berlin Hochschule Series Offers Week of Programs

Faculty and Students Perform—Schillings and Alfano Music Honored —Swedish Chorus Heard

BERLIN.—The State Hochschule für Musik presented a week of concerts in which faculty and students gave six different programs in as many evenings, the lists ranging from an all-Handel seance to The Gypsy Baron by Johann Strauss.

At the excellent chamber music evening the seldom heard Bruckner quartet in F major and the Brahms piano quintet in F minor were read superbly by Helga Schon, Hans von Hanfemann, Lisolette Schönwald, Arthur Trog, Heinrich Jacobstötter, Werner Beder, Ulrich Grehling, Werner Pietfch, Herbert Baumgart and Fritz Maar. The Bruckner opus is well constructed, with many beautiful passages, but the interminable length of the quartet detracts from its effectiveness.

Georg Kulenkampff, violinist, was soloist in an all-Mozart program, playing the concerto in A major, accompanied by a chamber orchestra of students under the direction of Fritz Stein. An unfamiliar concerto for flute and harp was also given by Gustav Schek (flutist) and Max Saal (harp).

COMPOSER HONORED

On the occasion of the seventieth birthday of the late Max von Schillings, the Berlin Staatsoper Orchestra, the Singakademie Chorus, and Prof. Georg Schumann, veteran conductor, gave a program of the composer's works: overture to second act of Ingwelde, violin concerto (op. 25) Seemorgen, a symphonic phantasy, and rhapsody for mixed chorus, baritone and orchestra. The soloists were Milly Berber, violinist, and Rudolf Watzke, baritone. Prof. Schumann and his assistants won warm applause from the capacity audience.

Franco Alfano, Italian composer, gave a program of his compositions at the Singakademie, assisted by the Breronel String Quartet of Berlin (Vittorio Brero, Otto Schad, Rudolf Nel, Theo Schnegers). The list comprised a sonata for violin and piano (excellently presented by Vittorio Brero, violinist, and the composer at the piano), piano trio, and second string quartet. These three works abound in melody and evidence the Neapolitan's mastery of form. In spite of rather bombastic piano writing, which often detracted from the scoring for strings, the *cantilena* passages were beautiful. The quartet was the most impressive of the three compositions.

SOLOISTS AND CHORUS

Recitals worthy of mention were those by Elly Ney, pianist, in a program of Brahms, Beethoven, Schubert, and Mozart; Elsa Blatt, pianist, who continues with her Beethoven Cycle in the Beethovensaal; Wilhelm Kempff, who is also giving a Beethoven Cycle in the Singakademie; and Bianca Roesti, young American pianist, whose presentations of Bach, Beethoven and Chopin revealed need for further study. Petronella Boser, Dresden contralto, appeared at the Bechstein Saal in an interesting list of arias and Lieder by Brahms, Wolf, Strauss and Massenet.

Under the auspices of the Swedish Minister to Germany, Arvid Richert, the Stockholm Male Chorus De Svenske gave an interesting concert at the Singakademie in which the program was devoted to Scandinavian composers—Palmgren, Alfven, Hedar, Olsson, and others. These singers, numbering about forty, furnished a fine account of themselves, and their conductor, Emil Capelius, succeeded in obtaining striking effects. The smooth ensemble and impeccable taste displayed in the readings received much favor.

ANTONIO LORA.

Quincy Porter Named Dean of New England Conservatory

Quincy Porter, for six years professor of music at Vassar College, has been named dean of the faculty at the New England Conservatory of Music by Director Wallace Goodrich. He succeeds Acting Dean George A. Gibson, who succeeded Frederick S. Converse and now becomes dean of students. Mr. Converse remains a member of the faculty.

Alma Clayburgh, Jr., and James H. Grew Wed

Alma Clayburgh, daughter of Mme. Alma Clayburgh, was married to James Hooper Grew, nephew of United States Ambassador to Japan Joseph C. Grew, at St. Bartholomew's Church, New York, on June 14. The Rev. Dr. George P. Sargent, rector, and Dean William Ladd of Berkeley Theological Seminary at Yale University officiated. The couple sailed for Italy and France on a wedding trip.

Rockridge Outdoor Theater Offering Summer Concerts

Grace Moore, Metropolitan Opera soprano, opened the series of programs being offered at the Rockridge Outdoor Theater, Carmel, N. Y., from June 19 to August 14. Among those who are to appear are Georges Barrere and his Little Symphony, the Metropolitan Opera Quartet, Albert Spalding, violinist, and Richard Bonelli, Metropolitan Opera baritone, who concludes the series. Samuel Carmell, violinist, and Isaac van Grove, pianist, assisted Miss Moore at the inaugural concert.

Chautauqua, N. Y., Summer Musical Programs

Albert Stoessel, returning for his sixteenth year at Chautauqua, N. Y., is to be in charge of all music and will conduct thirty symphonic concerts there this summer. Mischa Mischakoff is concertmaster of the Chautauqua Symphony Orchestra, which plays on Sunday afternoons and evenings, Tuesday, Wednesday and Saturday evenings and Saturday mornings. Georges Barrere is to lead the Chautauqua Little Symphony Orchestra in a series. Walter Howe again directs the Chautauqua Choir of 250 voices.

National Orchestra to Present Sunset Symphony Series

The series of twelve Sunset Symphonies to be given by the National Symphony Orchestra in Washington, D. C., opens on July 10 at the Watergate with Dr. Hans Kindler, conductor, directing the first two and final programs. Dr. Kindler is music director of the series. C. C. Cappel, manager of the orchestra, and C. Marshall Finnan, superintendent of National Capital Parks, are planning the seating arrangements and expect last year's attendance of 100,000 to be surpassed.

CHARLES MILLER

AMERICAN CONDUCTOR DIRECTS COLONNE ORCHESTRA IN PARIS

May 18, 1938

PROGRAM

1. Chaconne .....Vitali-Miller
2. Seventh Symphony....Beethoven
3. Cello Concerto.....Boccherini
   Maurice Eisenberg
   soloist
4. American Rhapsody: Appalachian Mountains.....Charles Miller (1st performance)
5. Pupazzetti .....Casella
6. Fire-Bird .....Stravinsky

PRESS OPINIONS

In his conducting he displayed qualities which represent fairly well a modern American musician's declaration of independence from European musical dictatorship . . . A dramatic intensity, certain variations of tempo and sudden changes of sonority which Mr. Miller employed might have shocked some, but thrilled others. As a composer his American rhapsody Appalachian Mountains is poetical and picturesque. Well constructed and colorfully orchestrated, it is easily and pleasurably listened to.—**N. Y. Herald-Tribune, Paris Edition**

His conducting is authoritative and accurate. He seems to take pleasure in shining sonorities . . . His vigorous rhythms and energetic accents are rigorously disciplined . . . In his Appalachian Mountains, very rich in color, he disclosed himself an adroit and erudite master of orchestration. His palette is rich and never over-charged.—**La Liberté**

Very attractive concert by the American conductor Charles Miller, who directed accurately, authoritatively and persuasively. He gave a typical example of the folk-lore of his country in his composition Appalachian Mountains, a cleverly constructed, excellently orchestrated composition.—**Excelsior**

For our taste, he seems to do his best work in contemporary music. His interpretation of Casella's clever Pupazzetti Suite was his best performance. —**L'Epoque**

His conducting has authority, rhythmic resilience, and feeling for dynamic and emotional climax. His Appalachian Mountains brought him another success. Mr. Miller not only has reams and reams of technic, but also something to say. Both the piece and its author were warmly received.—**Musical Courier**

Mgt.: Bureau International de Concerts Kiesgen,
252, Faubourg St.-Honoré, Paris, France

Manchester Plaudits Go To Celebrities

Gigli, Kreisler and Menuhin Contribute Solos—Carl Rosa Opera Pays Call

MANCHESTER (ENGLAND).—For Beniamino Gigli's appearance at Free Trade Hall, in Harold Holt's International Celebrity Series, the tenor's program was "popular" in type and aptly demonstrated the amazing ease with which he can adapt himself to whatever item he is singing. He programmed Flotow, Caccini, Wolf-Ferrari, Respighi, Mendelssohn, and many others. A large number of encores were demanded, and Gigli and his accompanist, Luigi Ricci, took innumerable calls.

After the intermission, Ania Dorfmann played the Mendelssohn piano sonata (op. 106, No. 3) brilliantly rather than expressively. Her immaculate technic deserved the acclaim it received. Miss Dorfmann also offered Chopin's Tarantelle, Valse in A flat, and the C sharp minor etude as encores.

KREISLER IN SOLO LIST

Fritz Kreisler had an evening entirely to himself and received one of the warmest ovations here in recent years. He played the Franck sonata, excerpts from Bach's B minor Partita, Chausson's Poème and shorter pieces including Kreisler arrangements as well as many encores.

YOUNG VIOLINIST BOWS

At the next concert little Ida Haendel made a successful Manchester debut. Although the audience was disappointing in size, it more than made up in enthusiasm. In Tartini's Devil's Trill Sonata the young artist surprised by her marvellous technic. Her tone was full and her command of her instrument almost unbelievable for a child of fourteen. Then came Bach's Chaconne and two Kreisler arrangements. Also featured was Beniamina Pinza, soprano, sister of Ezio, in Lieder and operatic arias. Miss Pinza was well received. The incomparable Ivor Newton accompanied.

MENUHIN FETED

The last concert in the series featured Yehudi Menuhin, whose main items were Mozart's F major sonata (No. 32) (K. 376), the first two movements of Bach's sonata in A minor for violin alone (*grave* and *fugue*), the Mendelssohn concerto, and some items of popular appeal. Seldom has such playing been heard in Manchester. Menuhin's handling of the Mendelssohn concerto was masterly despite trouble with his strings, necessitating tuning in the middle of the work. This also happened in the *fugue* of the Bach sonata.

A crowded audience received Menuhin enthusiastically and were unrelenting in their demands for encores at the end. Credit is due Ferguson Webster for capable accompaniments.

TOURING OPERA

The Royal Carl Rosa Opera Company appeared for a week at the Manchester Opera House. Verdi's Rigoletto brought Luella Paikin as a pleasing Gilda, and Hubert Dunkerley, effective in the title role. John Torney was a satisfactory Duke. His delivery of La Donna e mobile received an ovation. The *pièce de résistance* was Miss Paikin's Caro Nome, received with acclamations. Matthew C. Byrne (business manager) said the company was having good receptions at all appearances and opera is definitely gaining popularity in the provinces.

NORMAN MOORCROFT

Sigma Alpha Iota National Convention for Milwaukee

Sigma Alpha Iota, national music fraternity for women, holds its twenty-third national convention in Milwaukee, Wis., August 27 to 31, commemorating the thirty-fifth anniversary of its founding. Sixty-seven active and thirty-nine alumnae chapters are expected to be represented. Four formal concerts and several informal programs are to be offered. At the initial Vesper Hour, Ruth Harsha Ledford, organist, Betty Freeman Haines, violinist, of the Wittenberg College faculty, Virginia Auyer, contralto, Helen Pritchard, harpist, Caroline Benson, soprano, Mabel Mickle, mezzo-soprano, and Henrietta Ringelberg, contralto, with Harriet Kuenz, accompanist, are to be heard.

Anne Mundy, pianist, gives a concert that evening, and the following night Josephine Antoine, coloratura soprano of the Metropolitan Opera, is to be heard. Both are honorary members. The Sigma Alpha Iota String Simfonietta of Zeta Chapter, directed by Roberta Trent, appears the next night with the national convention chorus and orchestra, directed by Marion Flagg. Miss Pritchard, harpist, and Mrs. Haines, violinist, give the final program in connection with the installation of new officers. The one thousand patroness members and three hundred honorary members are to be honored on August 30 when the winners in the choral awards for American Women Composers, sponsored by the groups, are to be named.

Juilliard Summer School Stresses Specialized Music Training

Training in specialized fields is stressed at the session, opening on July 5, of the Juilliard Summer School. Guy Maier, Hazel Kinscella, Samuel Gardner, Lamar Stringfield and Irving Kolodin are to give these special courses. Other members of the faculty for the session, for which credit for the B.S. degree and State teacher's certificate are awarded, are James Friskin, Katherine Bacon, Sascha Gorodnitzki, Muriel Kerr, Gordon Stanley, Coenraad V. Bos, Charles Hackett, Bernard Taylor, Mrs. Ella Toedt, Sascha Jacobsen, Kathleen Parlow, Hans Letz, Alice Rogers, Howard Brockway. Roy Harris conducts a special composition class. The practice of recitals is to be continued this year.

Instructors in instrumental music and voice include Louis Bostelmann, Bernard Taylor, Irving Cheyette, Peter Wilhousky, Ernest Clarke, Fred Geib, Simon Kovar, Arthur Lora, Michel Nazzi, Lorenzo Sansone, William Vacchiano and Fred Zimmerman.

Stojowski to Conduct Classes in San Francisco

Sigismond Stojowski, pianist, composer and pedagogue, is to conduct classes for five weeks, beginning on August 8 in San Francisco. Class and private instruction will be given.

MELODIC POSY

MARCY WESCOTT, left and PATRICIA MORISON,
appearing in Marc Connelly's musical romance, The Two Bouquets, at the Windsor Theatre, New York. (Photo by Ben Pinchot, New York.)

Gladys Swarthout Sails for London Concert Debut

Gladys Swarthout, of opera, films, radio and concert, sailed on the SS. Normandie on June 15 for her first professional visit to England. She was accompanied by her husband, Frank Chapman, baritone. Miss Swarthout gives her first London recital, appearing at Lady Ludlow's home with Fritz Kreisler, and also sings for the BBC.

Miss Swarthout and Mr. Chapman are delegates for the Associated Actors and Artists of America to the International Theater Congress at Stratford-on-Avon, where Mr. Chapman speaks on the vital need for breaking down trade barriers for the arts. Following their activities in England, Mr. and Mrs. Chapman will spend a vacation in Paris, Venice and Rome, returning on the SS. Conte di Savoia next month.

Benjamin Grosbayne to Conduct Orchestras in Europe

Benjamin Grosbayne, head of the Music Department of Brooklyn College since 1931, has been granted a sabbatical leave to conduct symphony orchestras in Europe and to make a study of musical educational institutions. He sailed for Switzerland to spend the summer. His tour, beginning in October, includes appearances with symphonic organizations in Paris, Brussels, Prague and Budapest. In addition to compositions by Americans, Professor Grosbayne will present a major work by Richard Strauss, a classic symphony and a modern French work in every city he is to appear. The native works include Deems Taylor's Through the Looking Glass Suite, W. G. Still's Afro-American Symphony, Griffes' The Pleasure Dome of Kubla Khan and others. The tour is under the general direction of André Mertens.

Mendelssohn Plays at Press Club

Felix R. Mendelssohn, cellist, was soloist for the Woman's Press Club at the Hotel Pennsylvania, New York, performing works by Mozart, Popper, Frederik and Mendelssohn.

Lily Pons and André Kostelanetz Leave for South American Tour

Lily Pons, Metropolitan Opera soprano, and her husband André Kostelanetz, orchestra leader, left New York recently for a 20,000-mile tour of South America, most of it by airplane. She appears at the Colon in Buenos Aires in Lucia, Rigoletto, The Barber of Seville and gives six concerts; sings at the Rio de Janeiro Municipal Opera and with the Montevideo, Uruguay, Opera.

Bloch Sacred Service Sung in Rochester

Eastman School Musical Units Take Part under Emanuel Balaban's Direction—Rossini's The Marriage Contract Staged in English Version by Student Cast

ROCHESTER, N. Y.—A notable musical event was Ernest Bloch's Sacred Service, which received its first Rochester performance under the able direction of Emanuel Balaban. It was presented in Temple Berith Kodesh with Mr. Balaban conducting Eastman School of Music students in the choral and string ensembles and organ passages. Nicholas Konraty, of the Eastman School faculty, was soloist. This unusual concert was heard by a large and appreciative audience.

HOCHSTEIN SCHOOL ORCHESTRA

The Hochstein School Orchestra, conducted by Samuel Belov, who is also director of the Hochstein School, gave its annual community concert at the David Hochstein Memorial Music School. The orchestra played Mendelssohn's Fingal's Cave Overture and Beethoven's first symphony. A demonstration of musicianship classes, in which eleven pupils participated, preceded the performance.

DOUBLE BILL BY EASTMAN OPERA FORCES

Rossini's The Marriage Contract and the second act of Puccini's Madam Butterfly were given by the Eastman School Opera Department in the Eastman Theater with Emanuel Balaban conducting and Nicholas Konraty as stage director. Two separate casts performed on the two days.

The Marriage Contract, sung in English for the first time, is a rather inconsequential *opera buffa*. Mr. Balaban, with clever direction and a responsive cast, produced a delightful performance. The set by Clarence Hall in Madam Butterfly was effective. The summer series of evening concerts, which the Eastman School of Music conducts in Kilbourn Hall annually in connection with its summer session, has the following schedule: June 30, Instrumental trio, Marjorie Truelove MacKown, pianist; Alexander Leventon, violinist; Allison MacKown, cellist; July 7, Harold Gleason, organist; July 14, Benjamin de Loache, baritone; July 21, Cecile Genhart, pianist; July 28, Max Landow, pianist.

With the exception of Mr. De Loache, these are members of the Eastman School of Music faculty and of the Rochester Philharmonic Orchestra. L. L.

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

BARRERE-BRITT

"CONCERTINO"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Third St. Laurent Festival Draws Impressed Audiences in Montreal

Pelletier and O'Connell Conduct—Soloists Include Bampton, Meisle, Bentonelli, Grobé, Harrel and Cordon—St. Matthew Passion and Missa Solemnis Heard

MONTREAL, CAN.—The third music festival in our city took place in the little chapel of St. Laurent College, which provided a marvelous and impressive background for the outstanding musical event of the season.

The festival, sponsored by Les Concerts Symphoniques of Montreal, attracted local and visiting enthusiastic music lovers who completely packed the chapel to the doors. Bach's Passion according to St. Matthew occupied the program of the first night. The score was performed in English by the Cathedral Singers, trained by Alfred Whitehead, the regular orchestra of Les Concerts Symphoniques and as soloists, Rose Bampton, soprano; Kathryn Meisle, contralto; Joseph Bentonelli and Edouard Grobé, tenors; Mack Harrel, baritone and Norman Cordon, bass, the whole under the baton of Wilfred Pelletier.

This performance of the Passion music was in every respect a model one which did honor to Mr. Pelletier, to the choir and the soloists. The singing of the Cathedral Singers was disciplined and impressive to a high degree. Mr. Bentonelli, in fine form, sang the difficult part of the Evangelist with diction that won everybody's admiration, while Mack Harrel treated the role of Jesus with the utmost dignity. Too much praise cannot be given Rose Bampton and Kathryn Meisle as they performed, in beautiful style and voice, their arias and duets. The bass solos were sung by Norman Cordon with appropriate dramatic accent and the various incidental solos of the tenor part were delivered by Edouard Grobé. The orchestra surpassed itself, particularly the instruments called upon to play solo parts in the arias.

MISSA SOLEMNIS SUNG

The outstanding achievement of the festival was the performance of Beethoven's Missa Solemnis with Rose Bampton, Kathryn Meisle, Edouard Grobé and Norman Cordon as soloists. The aforesaid quartet did admirable work. The burden fell on Rose Bampton, who sang with authority, rich tones and skillful interpretative ability. Another capacity audience cheered Mr. Pelletier, the orchestra, the chorus and the singers. The Montreal Elgar Choir, under the direction of Berkley Chadwick, deserves a special mention for the remarkable feat they achieved in preparing the work in six weeks.

The festival was brought to an end with a program devoted to glorious music by Bach and excerpts from Wagner's Parsifal. Again all the soloists delivered their arias with peculiar feeling which lies in that devotional music. The orchestra was directed with style by Charles O'Connell, for the first part devoted to Bach, while Pelletier supplied harpsichord accompaniments with all the guest artists as soloists. In commemoration of Wagner's anniversary, excerpts from Parsifal comprised the last part of the final program with Norman Cordon, Mack Harrel, Edouard Grobé and Kathryn Meisle as soloists. The indefatigable Pelletier conducted the work with uncommon understanding. The four vocalists gave inspiring execution of the hard parts assigned to them.

PHILADELPHIA ORCHESTRA IN VISIT

The Philadelphia Orchestra under the direction of Eugene Ormandy appeared at the Forum under the auspices of L. H. Bourdon. In spite of the acoustical handicaps of the Forum, the event was an artistic success. The appreciative audience enjoyed the concert because they heard the works they know superbly performed. The climax of the program was achieved in Tschaikowsky's sixth symphony and Debussy's Afternoon of a Faun, which were given magnificent performances. The concert opened with the prelude to Wagner's Die Meistersinger and concluded with many encores, including The Ride of the Valkyrie Debussy's Clair de Lune and the overture to Strauss' Fledermaus. Charles O'Connell took charge of the orchestra for Arnold Zemachson's chorale and fugue in D minor and directed with authority, bringing to an end a memorable evening. J. H. G.

Milwaukee's Summer Music Succeeds

Symphonic Concerts in Parks Draw Sizable Audiences—Lotte Lehmann Among Soloists Engaged for Outdoor Events

MILWAUKEE, WIS.—Although the music season has virtually closed, symphony performances carry on in this town, interest centered on the directing of Dr. Sigfrid Prager, and the musicianship of young soloists introduced at his concerts.

Under his direction the Federal Wisconsin Symphony Orchestra has steadily developed and now claims serious musical attention, with first rate performances of major works by leading composers. In a recent special concert at Pabst Theater, the orchestra gave a compelling performance under Dr. Prager, of Death and Transfiguration by Strauss. The playing throughout was finished and buoyant.

HESS PUPIL IS SOLOIST

The program was received with enthusiasm, and the soloist, Mildred Catenhausen, made a hit. A student of the Chicago cellist Hans Hess, she proved an admirable technician with a highly developed interpretative gift and with the orchestra gave a well proportioned version of the d'Albert C major concerto. Throughout, her tone was true and sibilant and the audience accorded her an ovation.

PIANO RECITALIST

GERALD TRACY,

pianist, was heard in recital at Milbrook, N. Y., May 28, and on June 9 played in Dedham, Mass. Mr. Tracy gives his next New York recital at Town Hall on November 19. (Photo by Apeda.)

A number of symphony concerts are to be given at the Elks' Club Auditorium. Dr. Prager continues to introduce young musicians as soloists.

More than 7,000 attended a symphony concert in Humboldt Park Stadium by the Young People's Orchestra under the direction of Milton Rusch, sponsored by the Civic Music Association headed by Herman Smith.

PLANS FOR OUTDOOR SERIES

Milwaukee's summer outdoor music season, gradually taking form, will include, in a list of notable soloists to appear, the soprano Lotte Lehmann. The International Opera chorus of eighty will appear in light operas, it is announced.

Samuel A. McKillop was elected president of the Lyric Male Chorus for the seventeenth consecutive year at the annual meeting. Other officers are Carl Thalman, A. R. Taylor, James G. Daly, Nels P. Nelson and Dr. Stuart P. Stevenson. The chorus has engaged Nino Martini, tenor, as soloist during the Wisconsin Teachers' Convention next autumn.

J. McC.

Fritz and Adolf Busch Appear in Stockholm

Alban Berg's Violin Concerto Played—Cherkassky in Recital—Wettergren at Opera

STOCKHOLM.—Brahms' Requiem had a splendid reading by Dr. Fritz Busch and the Concert Society Chorus. The soloists who gave their parts with thrilling effect were Audrey Mildmay-Christie and Joel Berglund.

Louis Krasner introduced Alban Berg's violin concerto to local concert-goers, who did not appear to be enthusiastic. However, the work has impressive parts of rich, intense beauty. Krasner proved an excellent violinist, and was admired for his technical skill.

Adolf Busch (soloist, with his brother conducting on two evenings) played Beethoven's violin concerto, Romance in G, a charming Mozart rondo, and the Mendelssohn concerto. Other soloists have been Annie Fischer, in finely nuanced presentation of the Schumann piano concerto; and Vasa Prihoda, who displayed his violin virtuosity in Mozart and Dvorak concertos.

Shura Cherkassky gave a convincing recital. Another young pianist, Sandor Gyogi offered performances on the double-keyboard.

As a spring novelty, the Opera presented Johann Strauss' Gypsy Baron. Leading roles were sung by Jussi Bjoerling, Brita Hertzberg and Emile Stiebel. The third act was the most impressive, both for the real Viennese atmosphere and the music.

Samson and Delilah had excellent performance. The settings by the painter Isaac Grünewald possessed artistic value and expert coloring. Set Svanholm, as Samson, did not appear at his best. Gertrud Wettergren, on the other hand, gave a dramatically and vocally ideal presentation of Delilah. BENGT PLEIJEL.

Josten and Read Orchestral Works to Be Published by Juilliard

Werner Josten and Gardner Read were the winners in the contest for orchestral works by American composers to be published this year under the auspices of the Juilliard School of Music. The scores to be issued are Mr. Josten's symphony in F and Mr. Read's Sketches of the City (op. 26).

HANNA BUTLER

HANNA BUTLER

ONLY TEACHER OF

MARCY WESCOTT

Soprano - Star

in

"THE TWO BOUQUETS"

Now being produced on Broadway

Pinchot Photo

MARCY WESCOTT

WILL HOLD A MASTER CLASS IN VOICE

at 48 East 80th Street, New York City, from July 14 to September 1, 1938

Permanent Studio Address: 512 Fine Arts Bldg., 410 South Michigan Ave., Chicago, Ill.

Holland Holds Festival To Aid Native Composers

New Society Formed for Practical Propaganda—Dutch Creators Offer Varied Output

THE HAGUE.—To make Holland more "composition conscious," there have been organized small festivals with works from the pens of Dutch and Dutch-born composers. The latest and most important was by a society calling itself Maneto—the initials of a long title which tells the object aimed at.

Of the few actual novelties, the most notable was a conservative, but well conceived and well constructed piano concerto by Hendrik Andriessen, a member of a leading family of Dutch musicians, who hitherto has made his name chiefly as an organist and composer of richly harmonized choral and church works. Another piano concerto was by twenty-four-year-old Henk Henkemans, a young experimentalist whose chief aim seems to be to say something, no matter what. Between these two comes, at least in technic and idiom, the now well-known concerto by Willem Pijper. De Signale, a strenuous work by Karel Mengelberg (nephew of the Amsterdam conductor), pleased chiefly by its definite and vigorous rhythms, but puzzled also by some of its complicated harmonies. An unusually pleasant score was De Kinderkruistocht (The Children's Crusade) for declamatrice and singer (combined in the person of Joanna Diepenbrock) by Willem Landré, former Rotterdam critic. Mature, but written with a wide knowledge of new, as well as of old technical methods.

CREATIVE CHARIVARI

The second concert was devoted to chamber works including Sem Dresden's Four Vocalises for voice and chamber orchestra. This had already been produced with considerable success, and a second hearing confirmed the idea that it is one of the best written by the recently appointed director of the Royal Conservatorium at The Hague. Henk Badings, generally regarded as the leader of the younger Dutch school, was represented by a new string quartet. With much that is strong and beautiful in it, the work did not quite convince that chamber music is the right *genre* for Badings. Some of us prefer his orchestral works. A sextet (three violins, viola, and two cellos) by Henri Zagwijn was a particularly clear and fine work by a composer who excels in "filigree music," but who lets us hear from him all too seldom.

Voice, two violas and contrabass was the combination used by G. Wijdeveld in setting two poems by J. N. Mul. As a tonal experiment, the settings were decidedly a success, but it can scarcely be said that they helped one to appreciate the poems. Matthijs Vermeulen, a Parisian-Hollander in his late forties, brought a comparatively early work, La Vielle, to words by François Porché, a finely moulded, expressive scena; and Piet Ketting, a duet for two flutes, which impressed by its clever workmanship and brilliant ideas. With Berthe Seroen as vocalist, the Netherlands Chamber Orchestra under Glastra van Loon, the New Hungarian String Quartet, J. H. Fletkamp and M. A. Sevenstern (flutists) and Robert de Roos, Felix de Nobel, and the composers "assisting" at the piano, the festival can be regarded as a useful display of what is today taking place in Dutch composition.

MENUHIN WITH CONCERTGEBOUW

Yehudi Menuhin played the "lost" Schumann concerto with Mengelberg and the Concertgebouw Orchestra. In spite of a fine performance, the composition made no marked impression. Mendelssohn's concerto was somewhat complacently read by the orchestra, but the Brahms was a great event in every respect.

Dorothy Helmrich sang a varied program with strong effect, and sent the critics into rhapsodies of praise.

Harriet Cohen performed chamber music with local artists. A quintet from the Concertgebouw Orchestra, headed by the ever-young Louis Zimmerman. The pianist's program consisted of Purcell's Golden Sonata, concerti (piano and string quintet) by Arne and J. S. Bach in the first part, and Vaughan Williams' Charterhouse Suite and a Rhapsodia Sinfonica by Turina, in the second. Personally I prefer *la charmante Harriet* alone, but she nevertheless made an impression with her chamber music style that won for her a hearty invitation to come again with more music along the same line.

AMERICAN BARITONE SCORES

An unusually excellent impression was made by a young American baritone, Leonard Stocker. He did not escape some criticism for his interpretations of Wolf and Mahler songs, but his Schubert, notably the Doppelgänger, Negro Spirituals and other songs to English words, won him high praise indeed.

Jennie Tourel was welcomed for her vital style, which included a fine voice admirably produced, realization of the individual character of each Lied, and reliable diction in the several languages used.

OLD AND NEW

At the Municipal Museum, there was a program drawn largely from works represented in the collection of manuscripts and prints left by the late Dr. D. F. Scheurleer, and performed on the old instruments from the same collection. The two latest consisted of Mozart's Bastien et Bastienne, Pergolesi's La Serva Padrona, and a mixed program of *a capella* and accompanied choral music by Sweelinck, Kuhnau, Heinrich Schütz, and Bach. They were well done by local artists, and as pleasant as they were educational.

Toonkunst, the leading choral society here, has, under Pieter van Anrooy, presented praiseworthy performances of Wolf-Ferrari's La Vita Nuova and Beethoven's Choral Fantasy.

HERBERT ANTCLIFFE.

Detroit Orchestra's Outdoor Programs On Belle Isle Mecca for Music-lovers

Victor Kolar Launches Free Al Fresco Series—Plans for Winter Concerts Announced—Music Guild Event Introduces New Quartet by Gilbert Beaume

DETROIT, MICH.—The outstanding events musically for the summer season are to be the free concerts at Belle Isle by the Detroit Symphony Orchestra. The concerts commenced on June 28 with Victor Kolar again the director. Eighteen concerts and ten symphonies will be played.

The Detroit Symphony Orchestra has announced its subscription concerts for the season 1938-39: also a series of Friday afternoon subscription concerts which are, for the most part, repeat performances of the Thursday evening programs, and feature the same conductor and soloists. Mr. Ghione, on holiday in Italy, will again direct most of the concerts. Mr. Kolar in addition to directing some of the subscription concerts, conducts the Young People's concerts, the school children's concerts, as well as the Saturday evening concerts.

BREDSHALL STUDENT HEARD

Edward Bredshall, Detroit pianist, has been presenting pupils from his studios in piano recitals, where the talent and development has been of a very high order. On June 24 the final concert was held in the Detroit Institute of Arts, the entire program devoted to concerti played by Halya Cymbalist, Mary Sumner, Stanley Lock, Dorothy Kemp Roosevelt, and a new concerto by Darius Milhaud, played by Evelyn Gurvitch. This was the first American performance.

The Detroit Civic Orchestra, a WPA unit, opened concerts of its summer season on the grounds of the Grosse Pointe High School. Valter Poole, supervisor of the Wayne County Federal Music Project, conducted and Sam Bistritzky, violinist, was heard in the *andante* and *finale* from Mendelssohn's violin concerto. A feature of the program was the first Detroit performance of La Oracion del Torero by Turina, a work for string orchestra. Herbert Straub, associate director conducts the Thursday evening concerts each week.

The Detroit Music Guild presented its fifth concert of the season in the Institute of Arts. The program was an exceedingly interesting one, and featured works by two Detroit musicians. Lois Johnston sang a group of songs by Henry Matheys, as well as being the vocalist in the Wedding Cantata of J. S. Bach. A string quartet by Gilbert Beaume was given its first public performance, the artists being Henry Siegl and Arthur Maebe, violinists; Mitchell Humphreys, viola, and Thaddeus Markiewicz, cellist. The Matheys songs were written with skill and imagination, and were given a sincere and artistic interpretation by Lois Johnston, with Bernard Heiden at the piano. The quartet in C major (No. 6) of Mr. Beaume proved a delightful addition to string quartet literature being definitely inspired in the idiom of the French modern school. It is colorful with many moments of enchanting loveliness. The audience honored both native composers with much applause. The program opened with the first quartet of Joseph Haydn, and included the Bach cantata, in which the strings were joined by Lare Wardrop, oboe, and Bernard Heiden at the harpsichord. The Music Guild has already announced concerts for next season. Valter Poole is president of this enterprising organization.

SWEDISH TERCENTENARY

The Tercentenary Jubilee Chorus of Sweden gives a concert on July 8 in the Scottish Rite Cathedral under the sponsorship of the New Sweden Tercentenary Committee and the Swedish Male Chorus of Detroit. The chorus comprises sixty-five male singers who have been selected for a brief concert tour following a celebration in the East. Dr. Hugo Alven leads the chorus, and Einar Beyron, lyric tenor of the Royal Opera, Stockholm, is the featured soloist.

M. E.

PLANS SUMMER CLASSES

GRACE HOFHEIMER,
pianist and teacher, is to conduct special summer courses for teachers from July 5 to August 12 at her New York studio.
(Photo by Lipnitzki, Paris.)

Josef and Rosina Lhevinne to Teach and Play This Summer

Josef and Rosina Lhevinne have started master classes at the Lamont School, Denver, They are soloists on August 2 at the Stadium Concerts, New York, under van Hoogstraten, in the Mozart two-piano concerto and Mr. Lhevinne in the Liszt E flat concerto. They are to spend the rest of the summer in California.

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Paris Music Events

(*Continued from page 7*)

A high level of interpretative excellence was attained by the Budapest Quartet; first in a program of Ravel, Debussy, and Franck; again in a concert of Haydn, Mozart, and Beethoven. At the pinnacle of technical and stylistic qualities, the players were enjoyed by warmly approving audiences.

It was interesting to observe Léon Zighera, hitherto applauded as a violin virtuoso, come out as a conductor. He made his string sections (Philharmonic Society Orchestra) sing and soar remarkably. He read a Bach D minor Toccata (orchestrated by Tansman) with commendable vigor, and set clearly before the listeners (a packed Salle Pleyel) every detail of Schumann's Rhenish Symphony. Martinu, Stravinsky, and Schmitt were also on the program. Brailowsky, on this occasion soloist in the Schumann and the Liszt A major piano concertos, won dazzling success, and was finally obliged to add a group of soli.

NEWS IN BRIEF

In addition to the foregoing we had Bach's B minor Mass, at the Madeleine, under Ernest Levy; an interesting Schubert program by the Schubert Society; a magnificent concert of Handel, Couperin, Rameau, Bach, Brahms, and Mozart, played by the Figueroa Quartet; the Loewenguth Quartet in well-poised readings of Haydn and Beethoven; Hewitt Quartet in Fauré and Chausson; Paris Quartet in Schumann; Trio de France, in Mozart, d'Indy, and Beethoven; Dutch modern music at La Revue Musicale; song recital appearances by Giuseppe Lugo, Tassia Ossipova, Mme. Wetchor, Else Rykens, Mme. Lionel-Duval, Simone Blin, and Jennie Tourel; a lecture, The Italian Soul as Seen in the Songs of Italy, by Vincenzo Davico; piano recitals by Denyse Dixmier, Miklos Schwalb, Gil Marchex, Pierre Lucas, Jean Pergola, Athos Vassilakis, Nazly de Stoecklin, Edith Lang-Laszlo, Martha Gwinn, George Boskoff, Simone Lame, Pierre Marcilly, and Edouard Darsky; an organ recital by Charles Tournemire; a From-Couperin-to-Stravinsky concert by the Triton; a Debussy hour by Pierre Lucas, Léon Zighera, and Ricardo Vines; an instructive séance by the French Society of Musicology, at which A. Miranbel gave a paper on and a demonstration of the *bouzouki*, a Greek musical instrument, and Jeanne Marix discussed Hayne de Guizeghem, fifteenth century composer, followed by an audition of his works by the Ménestrandie of Geneva; and finally, the restoration at the Opéra, of Reyer's Salammbo, which had not been given there in eighteen years, and in whose title role Germaine Lubin figured.

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CHRISTOS VRIONIDES

Christos Vrionides Active as Conductor, Composer, Singer and Lecturer

Composer, conductor, vocal soloist, lecturer, all of these go to make up Christos Vrionides. Born in Crete in 1894, he received his first instruction from his father. Destined for grand opera, he took up vocal work and Byzantine music studies at the Odeon in Athens, where he won the Averoff Award for contra-bass.

He received diplomas of Arista (excellence) in 1919 and 1920 and later became a member of the Athens Symphony Orchestra, which he subsequently conducted on tours. He then took up residence in New York. Becoming an American citizen in 1928, he did post-graduate work at the Institute of Musical Art and was awarded a fellowship in composition under Rubin Goldmark in 1929-30 and a composition scholarship in 1930-32 at the David Mannes Music School. In 1925-27 he held a vocal scholarship at the Master Institute.

Mr. Vrionides has lectured on Byzantine music at Union Theological Seminary since 1928 and has been musical director of the Greek Orthodox Cathedral. Head of the composition department at the Master Institute, he conducts classes also in orchestral and choral conducting, theory, composition and music appreciation. He has also lectured on Byzantine music and the importance of music in the teaching of history.

He conducts the Vrionides Byzantine Singers, the Babylon Symphony Orchestra, the Byzantine Ensemble and the Babylon (L. I.) Festival Chorus. A prolific composer, he has written for orchestra and chorus.

Buenos Aires Opera

(*Continued from page 7*)

Madam Butterfly had a *gala* performance on the day commemorating the 1810 Argentine Revolution. The auditorium held an immense and elegant throng. The performance began with the Argentine Anthem sung by the pupils of our conservatory under the direction of Serafin. The opera was sung by South Americans. Isabel Marengo as Cio-Cio-San, vocalized with lovely voice. Pedro Mirassou made a Pinkerton tonally vigorous. Victor Damiani sang Sharpless; Emma Brizzio was an efficient Suzuki. Basaldua's decorations contributed materially, as did the choral direction by Rafael Terragnolo, and the *regie* by Otto Erhardt. Serafin led.

For Carmen, Gianna Pederzini was the heroine, and impressed again with her singing and complete comprehension of the role. After the Habanera she had an ovation. Isabel Marengo offered her delicate impersonation of Micaela, familiar to us. Pedro Mirassou was a passionate Don Jose and sang with volume and expressiveness. Maria Malberti (Frasquita), Emma Brizzio (Mercedes), Joaquin Alsina (Zuniga), A. de Paolis (Remendado), V. Bacciato (Morales), and H. Antonelli (Doncairo) completed the cast. The dances were well executed by Blanca Zimaya, Leticia de la Vega, Gemma Castillo, and Arturo Pikiers. Serafin directed.

The French branch performed Massenet's Werther, understandingly batoned by Albert Wolff of Paris. Three new singers made their Argentine debut: mezzo-soprano Ilka Popova, coloratura soprano Lucienne Tragin and basso Lucien Marzo. Ilka Popova's full tones registered in her intelligent version of Charlotte. Tragin (Sophie) was a good actress but her voice is not suited to the big theatre. Marzo presented an efficient Schmidt, and André Gaudin was an excellent Albert. Georges Thill, the Werther, suffered from an indisposition and could not show his fine impersonation of Werther as we knew it from his former essays at the Colon.

A third performance of Aida brought Gianna Pederzini as Amneris, warmly sung and mimed. Other members of the cast were Elisabeth Rethberg, a compelling Aida; Frederic Jagel, impressive as Rhadames; Victor Damiani (Amonasro), J. Gonzalez Alisedo (Ramfis) and J. Alsina (King).

Macklin Marrow Conducts Orchestra at Windsor Theatre

Six members of the New York Philharmonic-Symphony Society and a Boston Symphony Orchestra musician were in the orchestra conducted by Macklin Marrow, Stadium Concerts conductor, for The Two Bouquets which opened recently at the Windsor Theatre, New York. Several Victorian composers, including Offenbach, Gounod and Balfe, provided the score for the work.

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Marriage of Figaro Staging Delights Los Angeles Patrons

Junior College Opera Studio Gives Production in English—Federal Project Opens Outdoor Symphonic Series at Greek Theater

LOS ANGELES.—A delightful presentation of Mozart's opera, The Marriage of Figaro, was given June 5 by the Opera Studio of the Los Angeles Junior College under the authoritative direction of Hugo Strelitzer. Maurice Zam commented briefly on the plot and music, then introduced the individual characters. Strelitzer and Zam supplied the music on two pianos, playing with superb synchrony. The English translation was admirable, given with a colloquial freedom. The first act was given in its entirety, but time demanded subsequent cuts.

Paul Dennis and Allan Lindquest carried first honors. Dennis proved an admirable Figaro, singing with gusto and vocal opulence. Lindquest, as the sanctimonious Don Basilio, stopped the show with his Donkey Skin song. Florence Ahn (Susanna) and Tomiko Kanazawa (Cherubino) fitted into the picture charmingly. Siroon Mangurian won laughs as the old-maid housekeeper, Marzellina. Lucy May Story was a dignified Countess. Henry G. Korn made an efficient Count, and Robert S. Tevrizian was funny in his stuttering passages as Don Curzio. Francis Barnes made as much as possible of the pompous Dr. Bartolo. Hope Frechtman and George Burnstein were respectively Barbarina and Antonio. Hugo Strelitzer deserves high praise for the success of the venture.

ORPHEUS CLUB CONCERT

The Orpheus Club, under the able direction of Hugo Kirchhofer, gave a well sung program at the Wilshire Ebell Theater. Participating artists were the Eunice Boyd Violin Ensemble, Eloise Roessler, violinist, and Dorothy Thwing Boyd, contralto. Salute by J. L. Selby, Davies' Hymn Before Action, Nevin's Venetian Love Song, the Spiritual, Steal Away, Rachmaninoff's Floods of Spring and Clough-Leighter's Possession were on the program. Elinor Remick Warren's Sleep was given with the composer at the piano, and proved suavely flowing and rich in texture. The Pilgrims' Chorus from Tannhäuser was effectively given, and Steiner's popular Plantation was encored.

The nine young violinists of the Boyd Ensemble made admirable work of the Bach D minor double concerto, pianistically supported by Eda Schlatter, and displayed skillful training in a Beethoven Romanza and Kreisler's Variations on a Theme of Corelli. Eloise Roessler showed violinistic warmth and appealing depth of tone in Bloch's emotional Nigun. In Rubinstein's Seraphic Song, the club was assisted by the contralto solo of Dorothy Thwing Boyd and a pretentious obbligato by the violin ensemble. Inez Jacobson accompanied the club with competence.

MARGUERITE NAMARA'S RECITAL

A varied program was offered by Marguerite Namara, lyric soprano, in the Biltmore Music Room. Despite a long list of songs, three of which were repeated, and encores after groups, the auditors demanded five final encores, wherein the singer capably accompanied herself. Her interpretative finesse was magnificent, and upon this she principally relied to put her songs across. Admirable musicianship, clear-cut phrasing, and careful attention to shading and enunciation were likewise notable. Raymond McFeeters supplied splendid pianistic support in the accompaniments.

The newly formed American Artists Association offered a program to which many of their members contributed before a sympathetic and approbative audience in the Ebell Club.

GREEK THEATER SYMPHONIC PROGRAM

The Federal Music Project inaugurated a series of free Sunday evening symphonic programs in the Greek Theater in Griffith Park on June 12. The orchestra members gave a fairly creditable account of themselves under Modest Altschuler's experienced, if not very energetic baton, and supplied a cheerful reading of the Oberon overture for the opening. Cadman's American Suite for strings was melodious of expression and sincerely unpretentious in its exposition. The section entitled Indian was rhythmically persistent, with a plaintive melodic line; Negro held appropriate sentiment and pathos; Old Fiddler was whimsically jolly in concept. Herbert's Irish Rhapsody, Tschaikowsky's The Tempest, Wagner's Album Leaf. Glinka's Night in Madrid, the Oriental dance from Rubinstein's opera, The Demon, and Tchaikowsky's Marche Slave concluded the program.

PIANO DEBUT

Howard Coombs, appearing in recital at the Biltmore Music Room, proved a young pianist of virtuoso caliber. He showed all the components of technic: depth of tone, fine control of dynamics, musicianly phrasing and admirable pedaling.

R. D. S.

Rambling Around

Hans Clemens, for eight years a lyric tenor of the Metropolitan Opera, has opened a Hollywood studio for the teaching of voice placement, *bel canto*, Wagner and Lieder singing. Mr. Clemens is known on the Pacific coast, having sung with the San Francisco Opera the last three seasons, at Hollywood Bowl for two summers, and the Pasadena Music Festival two years, and made other appearances in this territory.

* * *

Rebekah C. Dodge, New York vocal teacher, has opened a Los Angeles studio to teach vocal fundamentals and song interpretation. She is the teacher of her artist pupil daughter, Frances Dodge, soprano, now a member of La Scala Opera Company.

* * *

Guido Caselotti, vocal teacher, has reopened his Los Angeles studio after ten months' teaching in New York. His artist pupil daughter, Louise Caselotti, recently completed engagements in Philadelphia and Baltimore with the Columbia Opera Company, singing leading roles in Carmen, Aida, Il Trovatore, Cavalleria Rusticana and Samson et Delilah. Another daughter, Adriana, is now making personal appearances in Baltimore, Philadelphia, Washington and Atlantic City. She expects to return to Hollywood for pictures. Raoul Carrere, baritone, was also a member of the Columbia Opera in Philadelphia and Baltimore. Sugi Machi, Japanese prima donna, is studying with Maestro Caselotti.

C. D. K.

Estelle Liebling Leads Discussion of Pennsylvania Voice Teachers

ALLENTOWN, PA.—Estelle Liebling, New York vocal teacher, led the discussion on New Approaches to Vocal Instruction at the organization session of the Eastern Pennsylvania Voice Teachers Association. Russell Schooley, of Easton, was named president. Miss Liebling held a series of consultations with teachers and their pupils.

Maganini Opens Greenwich Cinema Concerts

Quinto Maganini has opened his series of six cinema-concerts at the Pickwick Theater, Greenwich, Conn. The programs are given on alternate Wednesday nights, concluding on August 3, and are sponsored by the Greenwich Unit of the New York Junior League.

FOR PEORIA SERIES

BISSELL PADGITT,

pianist and pedagogue, who brought Moriz Rosenthal to Chicago for a summer master class at the Padgitt Studios this month, has been engaged to conduct a similar piano class at Mary David Dixon Studios in Peoria, Ill., from August 15 to 30. Two scholarships are offered for students and one for teachers with special emphasis on piano pedagogy. Classes in repertoire for adults are a feature of the Padgitt summer season in both cities. (Photo by Kaufmann & Fabry Co.)

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Commencement Concerts Lead In Chicago Musical Interest

Symphonic and Recital Programs Continue with Advent of Warm Months in Midwestern Metropolis

CHICAGO—At its fifty-second commencement exercises and concert the American Conservatory of Music conferred the honorary degree of doctor of music on Earl V. Moore, musical director of the University of Michigan School of Music, and on Cecil Burleigh, composer. Soloists on the program in Orchestra Hall, June 14, were chosen in open competition. Robert Griswold, organist; Yvonne Lowrie, Anastasia Schlueter, and Connie Clare, pianists; Inez Strome, Cathryn Caligari and George Burhop, vocalists; Perry Essig Crafton and Theodore Silavin, violinists, gave reason to approve the verdict of the judges by performing their tasks in semi-professional manner. Sigfred Matson's Cathedral, symphonic sketch for orchestra, an interesting number on a brilliant program, indicates that the theory and composition department at the American Conservatory vies in excellence with the instrumental and vocal. Dr. Moore made the address and Allen Spencer, dean, with John R. Hattstaedt, president, awarded degrees, certificates and honors.

CHICAGO MUSICAL COLLEGE COMMENCEMENT

Celebrating its seventy-first anniversary, the Chicago Musical College honored a former president by bestowing upon Felix Borowski the honorary doctor of music degree, as well as upon James T. Quarles, organist, choral director and music educator, at its commencement at Orchestra Hall, June 15. That the standard of music education has been raised considerably since Rudolph Ganz became president of the college, was proved by the nine talented students who figured prominently as soloists of the evening. Jean Williams, Ralph Richards, Eileen Jackson and Alice Martz, pianists; Mavis Douglas and Edith Hendricks, vocalists; Margaret Tyler and Eddie Katz, violinists, and Robert Smith, cellist, may now take their places among young professionals. In his inimitable, jocular yet learned way, President Ganz gave the address and awarded the degrees and certificates.

CZERWONKY CONDUCTS

Richard Czerwonky deserves unstinted praise for having brought a school orchestra to professional efficiency in one season. The DePaul Symphony Orchestra, which we had reason to criticize in seasons gone by, has made considerable progress since Czerwonky took hold last fall. In its final concert of the season in Thorne Hall, the orchestra dispensed its duties, both accompaniments and purely orchestral, in an entirely commendable manner. Anton Bek and Luella Kramer, from Mr. Czerwonky's violin class, played their solos with marked ability. Natalie Rudeis upheld the banner of the school and particularly that of her teacher, Serge Tarnowsky, by performing the Arensky Fantasie on Russian Themes with a fine technic, mature interpretative gifts and a tone clear and beautiful even when force was required. Bertha Ostrar lived up to the standards of all Walter Knupfer disciples, whose playing is always technically fluent, musically correct and interesting from the interpretative side.

IZLER SOLOMON WITH ILLINOIS SYMPHONY

Izler Solomon directed the Illinois Symphony Orchestra in a superb performance of Prokofieff's classical symphony in D major. Following its policy of presenting talented artists, the orchestra chose Mae Yampolski and Joseph Bloch, pianists, as soloists on June 12. Mr. Bloch played the Honegger Concertino with dash and unfailing taste and accuracy. Miss Yampolski's fluent technic enabled her to surmount with ease the enormous difficulties of the Pick-Mangiagalli Sortilegi, and her octave playing and runs were nothing short of extraordinary.

SINGS IN CHICAGO

ITZA KISZELY,

Hungarian-American soprano, recently presented a Kimball Hall recital in Chicago after having returned from Europe, where she sang in opera, concert and radio in Budapest and Rome.

MR. AND MRS. HERMAN DEVRIES' SENIOR CLASS RECITAL

After presenting their junior class in recital Mr. and Mrs. Herman Devries brought forth twenty-two advanced artist students June 5 in the Florentine Room of the Congress Hotel. Before an audience that filled the large hall to overflowing, Dolores Metzger, Mary Kern, Janet Schultz, Joyce Saunders, Harold Heifetz, Charles Kern, Desseau Kirk, Sydney Wernakoff, Mary Taka, Helen Lavin, Sheila Vogel, Lorraine Lucas, Hortense Alexander, Elma Gulach, Margery Eliason, June Rutherford, Jeanne Rice, Mae Vanek, Ivy Shearer, and Helen Margolyne, Blanche Bradley and Florence Kass, members of the Chicago City Opera, sang operatic arias, German Lieder, French *chansons* and English and American songs with taste, tonal beauty and professional finish. To single out one singer in the long list would be an injustice, for all appeared to excellent advantage, reflecting fine schooling throughout. Mr. Devries played fine accompaniments for his students, and his wife helpfully supported her pupils at the piano.

SAIDENBERG SYMPHONIETTA AT EDGEWATER BEACH HOTEL

The Saidenberg Symphonietta under the direction of Daniel Saidenberg opened on June 12 a series of Sunday evening informal concerts in the mezzanine foyer of the Edgewater Beach Hotel. Patterned on European promenade concerts, the program afforded an enjoyable hour of fine music beautifully played to a large gathering of Saidenberg devotees. The series terminates on Labor Day and the Saidenberg Symphonietta's regular concert series in the Goodman Theatre begins in the fall.

SOLOMON ENGAGED FOR WOMAN'S SYMPHONY ORCHESTRA

Izler Solomon, regular conductor of the Illinois Symphony Orchestra, has been engaged as guest conductor for two of the Woman's Symphony Orchestra's three concerts next season—October 25, with Igor Gorin as soloist, and January 10, when Winifred Christie will be guest artist. According to plans announced by the orchestra's new president, Mrs. Royden J. Keith (Marie Morrisey), the concerts are to take place at the Auditorium Theatre. The orchestra, celebrating its thirteenth anniversary this year, will be led by Gladys Welge, its new conductor, at the November 29 concert.

BLANCHE SLOCUM'S STUDENTS

Eleanor MacKinlay, soprano of the Chicago Opera, sang at a convention at the Book Cadillac Hotel, Detroit, June 18. Mary McBride was soloist at the spring festival at Hirsch High School early in June. She also won the contest for class soloist and sang at the commencement at Calumet High School, June 18. Estelle Vasseur was one of the three highest in the commencement contest at Chicago Conservatory, was soloist at the dramatic commencement exerschooling throughout. Mr. Devries played at the final musicale of the Musical Guild at the Cordon Club, June 8. Albert Bores and Fay Satton won gold medals and sang at the junior commencement of Chicago Conservatory, June 22. Elsie Calderwood sang recently at Christian College and was soloist for the Mother's Day services at Englewood Methodist Church. Dorothy Taylor was a recent soloist at Englewood Methodist Church. Shirley and Billie Reilley sang for St. Justine Martyr's Church early in June. Eleanor Yuska won a cash award in the vocal contest of the Lithuanian Club, and appeared on the radio on the Lithuanian hour recently.

LOUISE ST. JOHN WESTERVELT CONDUCTS LARGE CHORUS

Under Louise St. John Westervelt's efficient leadership a student chorus of 350, seated in the auditorium, and the college choir of forty-six voices sang lustily and enthusiastically numbers by Bach, Holst and Cesar Franck, at the baccalaureate service of National College of Education. On the commencement program Miss Westervelt conducted a chorus of eighty seniors on the stage and two hundred and fifty in the balcony in a stirring performance of Purcell's Sound the Trumpet and the college choir and chorus in numbers by Bach, Elgar and Henschel.

PODOLSKY PUPILS ON COMMENCEMENT PROGRAM

Gladys Zerbel, Velta Press, Frances

(*Continued on page 23*)

ACTIVE IN MID-WEST

GEORGE PERLMAN,

composer-violinist, has concluded an active season of teaching at his Chicago studio. Two new compositions by Mr. Perlman are to be published this month. He has written for violin, voice and chorus.

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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the Paris office.

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NEW YORK JULY 1, 1938 No. 2966

All Too Human . . .

The British critics have lamented with more or less petulant voices that Covent Garden's opera season, which closed the middle of last month, revealed a number of startling creaks in the usually well oiled machinery.

Indeed, it almost seemed as if lyric drama on the Thames were under a jinx this year. The climax came on June 13—an unlucky day if numerals mean anything—when according to dispatches Gigli had to get a bucket of water from the wings and put out a fire. This occurred in Act I of La Boheme, as the property stove in the garret scene in some manner became actually ignited. Heroic Gigli did all this—even adding a second bucket—while, according to the dispatch, "still singing."

A note of severity creeps into the comments of the London Monthly Musical Record, written before this bit of impromptu fire-fighting. The writer says: "The Covent Garden season has not been without those incidents which appear to be inseparable from what is traditionally known as 'grand opera.' Lotte Lehmann collapses in the first act of Rosenkavalier; Richard Tauber contracts a sore throat and cannot sing in Entführung; Herbert Janssen has to abandon the part of Telramund in Lohengrin, and the moon misbehaves in Zauberflöte."

A truly lamentable series of catastrophes, but whether arranged in climactic order or the reverse it is hard to say. The writer goes on to indict the opera-giving system:

"These incidents, exasperating as they may be to the public, would matter less if they were unavoidable. That they happen at Covent Garden and not as a rule elsewhere argues some defect in the system. We all know that Continental singers find the English climate trying. All the more reason, therefore, why they should come over to London in good time and get used to it. . . .

"The golden-voiced idol of the fashionable public has only to fall sick, and at once the opera in which he was to appear is abandoned. Rosenkavalier is substituted, but in order that it may be performed, two of the principals have to be summoned by aeroplane from Berlin. What, pray, were these ladies doing in Berlin? . . . It is all very well to say that the system is responsible. If the system is at fault, it must be changed. . . . When German singers can be interchanged at a moment's notice like so many spare parts, no serious damage to ensemble is likely to occur if an English understudy is pushed in to fill a breach. . . . "

Well, burbles in stage management and regrettable "indispositions" have cursed the path of opera in many periods and climes. There seems almost no way to provide for the unforeseen.

However, there is matter for thought in the British publication's indictment. We particularly like the epithet "spare parts," which suggests an entirely new form of musical supply store, in which rival Brünnhildes and Toscas could be kept in soundproof (and armor-plated) compartments, awaiting call when a failing larynx or too emphatic stage fall incapacitated an unlucky colleague. . . .

—o—

The Road to Radio

So far as musical performers are concerned, the road to radio is one whose wayside is strewn with the fallen, feeling that their lives have been left in the rough.

The evidence comes from Robert F. Smith, head of the music auditions division of NBC. He tells that of 4,000 who apply, he hears more than 2,000 vocalists and instrumentalists each year, of whom less than a dozen win employment with his establishment, although about 100 find engagements from the NBC Artists' Service, which supplies talent for needs other than those of radio.

Mr. Smith warns persons who live in remote localities not to go to New York for auditions, as they might be giving up paying work, only to find themselves destitute and heartbroken in the unheeding metropolis.

Statistics show that more women than men ask for auditions, though of the lot there are quite a number who do not seek a chance on the air, but, as Mr. Smith relates, "just a criticism of my voice," or of the performer's ability on some instrument.

The average person has a totally wrong idea of what auditions are like, based on the former manner of pushing candidates up to the microphone and shouting "Sing" or "Play." Now the ordeal offers fewer terrors, for acccording to Mr. Smith, "We know that auditions aren't the easiest things in the world, and we try to make them as pleasant as we can."

Nevertheless there are bad cases of fright, with voices breaking and fingers becoming palsied. Many times the catastrophe is brought about by lack of radio technic, a process quite different from the ordinary delivery on the concert or operatic stage. Some of the greatest artists who appear on the air never altogether master the elements of radio performance, and are too egotistical to admit their ignorance.

The best advice to intending radio applicants is to take a course at a reputable radio school, or to experiment in a radio recording studio.

—o—

Playing at Art

From Ivor Newton, admirable English pianist and accompanist, comes a letter with a London Daily Telegraph article by Lionel Tertis, violist, and a correspondent's reply thereto. Tertis points out that the British music schools produce no first-class virtuosos because the curricula are not suited to bring out the utmost abilities of youthfully promising executants. He suggests some of the things to be done to correct the deficiency—strict training between the ages of five and seven, and serious specialization to begin before the age of ten; scholarships and gifts of the best instruments; hearing all the great artists; practical adoption and general education furnished by the music school; a one hour lesson every day; no compulsion to engage in all the musical activities of the institution; the establishment of "a Special School of Music to take care of not average but preeminently accomplished and inspiring performers."

The aforementioned correspondent objects to such intense application, and points out to Mr. Tertis that:

> Professionalism has always been against the ideas of the British nation in every walk of life. The people of this nation do not feel that if a thing is worth doing it is worth doing well at any cost. A decent average is the thing to be aimed at. Elgar had to disguise that he was a really professional composer, taking musical composition seriously, by pretending to be a country gentleman, interested in cricket, dogs, etc. What if Beethoven and Wagner had been through the mill—i.e., through an English public school and university? They would have been better washed, but would have had to learn to take nothing very seriously, but to "keep fit" by motoring, golf, bridge, etc., and by yachting and winter sports in the holidays. . . . The Englishman will say that to train a child to play the violin on Mr. Tertis's lines would leave him no time to get properly washed, and that "play" is a funny word for such hard labor. The English idea of play, and of work too, is to play with a number of different things. All the thanks Mr. Tertis is likely to get is the answer that violin playing had better be left to Russian Jews if it means cutting out so much of an average English child's interests.

The viewpoint of the correspondent is insular, but extremely English. Many of his compatriots share the idea that in all their activities they play the game for the game's sake. The true facts are, of course, quite different. Englishmen are no less earnest or thorough than Americans, Germans, Italians, French, or any other nationality.

The Britons have proved the point in their own long history of artistic achievements. Certainly Purcell, Milton, Shakespeare, and other English geniuses did not play golf or indulge in violent winter sports. Elgar was altogether professional in his musical activities, as are the prominent English composers of today. Not much could be achieved by any musician in any country if he "took nothing very seriously" and strove only to "keep fit."

The fling at Russian Jews is gratuitous and silly. The world at large still places a higher estimate upon a great violinist, wherever he hails from, than upon "the average English child."

—o—

Surrealism on the Rampage

The art show now on exhibition in New York by Columbia University students contains some prize examples of what is known as surrealism. According to the daily press, the young muse has portrayed the feminine form by such materials as a bottle, a sponge and a tin cup, while the choicest item probably is a composition modestly entitled Straight Lines and Three Rips, consisting of a sheet of notebook paper torn in three places.

Although music has not given itself wholeheartedly as yet to *Ersatz* materials of this sort, one could point to parallels in which noises not strictly musical have invaded the concert hall. An example was the incorporation of a gramophone recording of a real nightingdale's voice in a symphonic poem by Respighi, whereas older musicians would probably not have given up the attempt to describe this delectable sound in terms of music. The use of a battery of typewriters and other strange instruments in the Ballet Mécanique of George Antheil some years ago was a specimen of the trend. Before that, Richard Strauss had employed a wind machine in his Alpine Symphony. Whenever an artist works in media other than the accepted ones of his art, he is to some extent begging the question. And yet who shall say that any means which portrays with sufficient power the reactions of a creator to some stimulus is not achieving its end? The only criticism that the sober appraiser of art can make is whether the work produced has quality of a sort to be treasurable.

VARIATIONS

By Leonard Liebling

So the House of Representatives, in Washington, by a vote of 195 to 35, tabled the Sirovich Bill to establish a Federal Bureau of Fine Arts; and previously the Coffee-Pepper Bill, proposing the same project had been withdrawn from circulation. The New York Herald Tribune of June 16, reports that the Sirovich measure was "kicked around and laughed at."

So what? The real laughing is done by those countries which have a Bureau of Fine Arts, or a Ministry, or a Director, and cannot understand why an intelligent and wealthy land like America, should spend money to encourage the growth of beets, and the egg activities of hens, and refuse to supply funds for the development of its national art and artists.

Doubtless the two Bills had defects, but they could have been remedied through elisions, amendments and additions. Many of us now hope that a properly drafted Fine Arts Bill will be constructed during the summer, and presented for consideration when our enlightened lawmakers reconvene next winter.

It is interesting to read what was said in opposition by one opposing Congressman, Dewey Short, Republican, of Missouri:

"Of course, all we need to do with 12,000,000 people out of employment and with many more millions upon the government pay roll and upon the dole and on relief, is to enact this legislation, in order that we may teach toe dancing, so we can restore prosperity to the poor American farmer or the wage earner that is out of work.

"Dr. Sirovich, a man of intelligence, of culture and of training, tells us that America has come of age culturally. Well, we have done this without the help of any Federal Bureau of Fine Arts. The gentleman also admits that art is an individualistic thing. I pause to remind you that Milton never wrote his Paradise Lost until he was blind. Beethoven never wrote his Moonlight Sonata until he was deaf. Mozart struggled through poverty to render his immortal masterpieces. Subsidized art is no art at all. Any one who has ever graduated even from a grade school knows this.

"I have listened many times and I value highly and always immensely enjoy listening to the waltzes of Chopin, to an opera of Wagner or a symphony of Beethoven, but God knows I have never enjoyed even Puccini on an empty stomach, and with millions of people hungry and barely clothed I do not see how anybody can feel comfortable or enjoy listening to the strains of Mendelssohn with the seat of his pants out."

"Howls of laughter," says the Herald Tribune, "greeted the remarks of Representative Short." Missouri is known as the State that likes to be shown. Now it has been; and ought to feel proud of its legislative son.

⁂ ⁂ ⁂

L. A., inquiries: "Is America musical at last? Daggett & Ramsdell, New York perfumers, advertise their new Sonata Cologne, and assure us that it is 'as calmly refreshing as the Moonlight Sonata.' Wouldn't you say that the last movement of the Beethoven opus is far from being calm?"

⁂ ⁂ ⁂

Recently looking up some data relating to the early psalmodic days in New England, I ran across a letter written in 1825 from Boston, by M. J. P. Brissot de Warville. He tells that the city "has young women here and there who are shyly beginning to practise the piano-forte in primitive manner, but the charming novices are so gentle, so complaisant, and so modest, that the proud perfection of art gives no pleasure equal to what they afford. God grant that the Bostonian women may never, like those of France, acquire the malady of perfection in this art! It is never attained but at the expense of the domestic virtues."

⁂ ⁂ ⁂

When the Metropolitan Opera made its spring visit to Cleveland, the musical world was privileged to learn some new things about Tannhäuser and Tristan and Isolde. The musical reporter of The News tells the story of the latter opera, and says of the third act: "When Mark and his followers came to forgive Tristan, he sees only the traitor Melot, draws his sword in anger, slays Melot, and is himself mortally wounded." Whatever the following means, the same careful reviewer wrote it: "Yesterday Elisabeth succumbed from an attack of fever doctors said was brought on by intense grief. Tannhäuser collapsed and died on her at her funeral from the shock of finding his sweetheart dead, and physical fatigue brought on by the arduous journey from Rome, doctors said in their official report."

⁂ ⁂ ⁂

Best of all the newspaper clippings is unearthed by Margaret Walters, of the Musical Courier advertising staff, who found the appended in a recent Bridgeport (Conn.) Post about the appearance there of Katherine Metcalf with the local orchestra: "She made a great hit in her encore, the famous 'Hola-Ho Brünnhilde' Song."

⁂ ⁂ ⁂

The Two Bouquets, currently running at the Windsor Theater, in New York, is an operetta, with a libretto by Eleanor and Herbert Farjeon; "written with the idea of re-establishing the charm and beauty of the almost completely forgotten light music of the early Victorian era," says a note in the program, which continues: "Some forty melodies, which between 1840 and 1880 were sung and played by all lovers of gay music, were finally selected by the authors." Ernest Irving did the orchestrations. Macklin Marrow is the expert musical director and has an orchestra of twelve pieces, including six Philharmonic men and Lamar Stringfield, flutist and North Carolina conductor.

A thoroughly delightful entertainment is The Two Bouquets, as fragrant as its title. Our jazz-attuned ears for once have surcease from African rhythms, riotous trombones, groaning saxophones and the riotous excesses of the trombone and wah-wah trumpet. None of those instruments is in the Marrow ensemble. Among the composers drawn upon are Gounod, Planquette, Offenbach, Herold and Samuel Lover. New and fetching texts have in many instances been supplied by the librettists.

The plot is one of those gentle Victorian tales with gallant swains and sly young ladies, a domineering mother and blustering father, a gay blade of a son, and other characters comic and romantic. A highly competent company romps, carols, sighs, and intrigues through the story, and furnishes an experience which takes one pleasurably far from the speedful, noisy and nervous revues and other musical stage pieces of present day Broadway. The best singing is done by Marcy Wescott, Leslie French and Albert Porter. The best comedy comes from Mr. French, Viola Roache, Patty Moss and Robert Chisholm. Another stimulative feature of the operetta—aside from its pretty women—is its old-fashioned costumes, especially featuring the huge bustles of the ladies and the various types of whiskers worn by the gentlemen. Don't miss The Two Bouquets if it is available in your vicinity, and you wish to have two hours or so sweetened and soothed.

⁂ ⁂ ⁂

Thirteen centuries have elapsed since the death of Isidor of Seville, who said that never could musical sounds be reproduced on paper in precise notation (*scribi non possunt*). Good Isidor should have lived to see a score by Schönberg or Markevitch.

⁂ ⁂ ⁂

Chicago, June 13, 1938

Dear Variations:

In connection with the new ballet, Checkmate, by Arthur Bliss, mentioned on page 7 of the Musical Courier of June 1, may I suggest that one of the dances be titled The Afternoon of a Pawn?

Humbly submitted,
MORTON A. MERGENTHEIM

⁂ ⁂ ⁂

James Sauter, the demon publicity director, is on hand with the suggestion to change the name of Verdi's opera, The Masked Ball. He points out that "the tragedy which occurs at the festivity is the unconscious fault of Amelia, and therefore the work should be called Schlamelia Goes to the Ball."

⁂ ⁂ ⁂

New York, June 17, 1938

Dear Variations:

How come that your department never carries any more of those delightful paragraphs you used to publish about racehorses that have musical names? I am an enthusiastic lover of the running nags, and I never fail to bet on those which have musical names. I know that you used to do so also, and that you once owned a mare named Traviata. She seems to have won only one race and then never started again, at least not at any of the New York tracks.

What I wished to tell you was, if you did not notice it, that the other day at Belmont Park, a horse called Gasparo da Salo ran, and as I have a violin made by that luthier, I wagered on the colt.

However, it was more than sentiment that influenced me, I looked up his record and found that he is a first string animal. Then I went to the paddock, noticed his slim belly, graceful neck and finely curved back. I bet five dollars right on the button, and hoped that Gasparo would not bow a tendon during the race.

Well, sir, he won, and I cheered wildly. Those who did not bet on him were mute.

Yours for fast musical horses,
GIORDANO CONTENTO.

⁂ ⁂ ⁂

Mana-Zucca's new song, Because of You, has caught the fancy of brides, and is being featured at numerous weddings in place of Oh, Promise Me, which used to be the vogue until modern couples struck the "obey" clause from the nuptial ceremony.

⁂ ⁂ ⁂

Irving Schwerké's bulletin: "Is it true, as reported in The Metropolitan Book of the Opera by Pitts Sanborn and Emil Hilb, that the first performance of Götterdämmerung took place at Bayreuth, August 17, 1936 (page 353); that the first performance of Parsifal occurred at Bayreuth, July 26, 1822 (page 358); and that there was one in London (Parsifal) 'as early as November, 1844?' (page 361). I'm only asking."

⁂ ⁂ ⁂

M. B. H. suggests that I take a leaf out of Dale Carnegie's widely-read book, and publish some advice for musical performers, on the subject of "How to Win Applause and Influence Critics." That is easy. First, end your performance either very softly or very loudly; second, a few weeks before your concert, write to every critic in town, saying to each one: "I have just finished reading your remarkable review of this morning, which again confirms my opinion that you are the most informed, authoritative and instructive critic in this city."

⁂ ⁂ ⁂

These days Vienna has two kinds of people, Aryans and those who are learning English.

⁂ ⁂ ⁂

The picture, caption and description from The Daily Oklahoman (Oklahoma City) of April 24 tell their own story, and Variations, despising cheap humor, shall not add that Mr. Kellert makes striking hits.

AND DOES WELL—Versatile and busy is this young man, *Albert Kellert*, baseball player, violinist, straight A student, who wants to major in vocational agriculture. Kellert plays shortstop on the Classen highschool baseball team. He also plays in the Classen and Oklahoma City University orchestras, at the violin position. Friday and Saturday he played baseball in the Mid-State conference meet in Shawnee, and Saturday night the college of fine arts of O. C. U. presented him in a violin recital.

FROM OUR READERS

A Stamp for MacDowell

Birmingham, Ala.,
June 16, 1938.

To the Editor of Musical Courier:

Would it not be an inspiration to music-makers everywhere if Edward MacDowell were to be honored by having his portrait (and perhaps a few bars of To a Wild Rose) on one of those new commemorative stamps to be issued by our government?

The National Philatelic Society through its recent radio program (NBC) took votes for the most outstanding citizens to be included on this list. It is to be hoped that MacDowell will be among the honored ten.

Nine other nations have portrayed musicians on their stamps, and there are any number of stamps relating to music, as stamp collectors know.

I am a piano teacher who is also an amateur stamp collector. Here in Birmingham I asked our local Music Teachers Association, the Alabama State Music Teachers Association, the Birmingham Music Club and the Alabama Federation of Music Clubs to send in their votes for MacDowell.

I hope that you can use this idea in some way in your paper. One of your constant readers.

LOWELA HANLIN.

(The idea is not new, for the National Federation of Music Clubs and the MacDowell Colony sponsors were actively supporting it several years ago. The matter was referred to Washington for official sanction but without effect so far. Any new effort toward adoption of the plan is in every way to be commended. —Musical Courier.)

A Plea from Texas

Austin, Texas,
June 12, 1938.

To the Editor of the Musical Courier:

So much is being written about the flood of European musicians coming into America and its effect on our musicians that I thought you might be interested in the viewpoint of a Texan, since it is of necessity very different from that of a New Yorker. We are starved for music and you are surfeited with it.

The musicians' problem is basically the same as that of the farmers; we have not produced too much but the distribution is faulty. The cost of sending the product to places where it is needed is more than the consumer can pay. In the past, four or five concerts a year was the most Austin had. These were given by artists who were box office attractions such as Kreisler, Paderewski, Schumann-Heink. This made the tickets so expensive that only the few could attend. Now we have a Community Concerts Series and we can afford to choose less expensive artists and still "pay out", but even then we limit our public, as the auditorium seats only 1,350.

As you well know, the cost of some artists is high partly because of money spent on their advertising. On the other hand. if we in the distant places secure an artist who has not been advertised, we have no assurance that he can do anything. In other words, we have been cheated too often to risk such a chance. To overcome this barrier against the unknown artist, I suggest the following plan:

1. Establish a committee of well known musicians whose integrity cannot be doubted and whose duty it would be to say which artists are good. They could be classed A, B, C, etc. A small town like Buda, Texas, would not be able to have the same type of artist that Austin would.

2. A booking bureau could be established which would get in touch with every high school in the nation and sell a series of concerts planned to suit that locality. The names of the artists should not be stressed but the music should be. The colleges should be booked in the same way with programs to suit their needs.

3. Most of this work and planning could be taken over by the Music Teachers Associations of the different States and the expense reduced to a minimum. The expense of a central office and of the artists' appraising board would be practically all. You would not have to ballyhoo the artists and all that expense would be saved, which is gigantic.

If this could be made practical, you would not have enough musicians in Europe and America to supply the demand. Instead of a public that goes to see Nelson Eddy or Paderewski, you would have a public going to hear Beethoven sonatas or a Brahms quartet. When students can hear good music for $0.25 instead of $1.50, we shall develop a music-loving public.

Please think of us, who hear practically no music except that strained through a radio, and please interest someone in helping us hear the masters as they can be interpreted by hundreds of unknown musicians.

Most sincerely,

MIRIAM GORDEN LANDRUM,
Director, Texas School of Fine Arts.

There Ought to Be a Law

Boston, Mass.,
June 18, 1938.

To the Editor of the Musical Courier:

Well, I've had another sad experience: I refer to the program of a so-called American baritone, who sang recently at your Town Hall.

Now, don't misunderstand me: I never hope to see a song recital program actually featuring American composers and their songs; no, that would be too much for a weak heart-action like mine. But in what country in the world besides ours could one find a complete ignoring of the national interest and output? . . . I ask you.

The singer I refer to deliberately announces himself as an American baritone, then gives no hint of his nationality: in other words, according to him, we have no American composers and thus no American music.

As an American composer I resent this very emphatically, and wish to register it here. Oh, yes, I know the old argument . . . music is music, it isn't American, it isn't this or that; but that simply doesn't work, for, should enough singers (no, I must remember, American singers) advance this theory and ignore American compositions, we should presently quite literally close up shop, and the American composer, hitherto allowed to struggle up to the light and produce something beautiful, would quite surely shrivel up and die.

Well, I for one don't want to shrivel up and die; I have worked hard and long to produce music which might be reasonably recognized as a contribution to my own times; but of course with the Town Hall baritone in question we get a body-blow. And the fun of it is (as we know so well in Boston) there is a marked and very definite trend, cultism (call it what you will) which shies at everything American.

Over and over, and from every angle, I have so often belabored this question in my own mind, thoroughly discouraged. Maybe you, good champion, can tell us about it, and help us turn a corner.

Ever so cordially,

SAMUEL RICHARDS GAINES.

(Cartoon by Bo Brown)

"We decided not to have the piano tuned until Phyllis starts to enjoy her lessons!"

I SEE THAT

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, conducted the recent one hundredth concert of the Chelsea Music Club, London, of which he was a founder and director. Myra Hess was the solo pianist.

* * *

Katherine Hawks, soprano, left New York on the SS. Roma recently to spend the summer in Italy. While abroad, she will fulfill concert engagements.

* * *

Dr. Benjamin Swalin was guest conductor of the North Carolina Symphony Orchestra of the Federal Music Project at a recent concert in Greensboro, N. C.

* * *

The Carapetyan Choir (Caro M. Carapetyan, director) gave a concert at the Barbizon-Plaza, New York, with the assisting artists Armen Carapetyan, violin; Dr. Haig Carapetyan, flute, and Harriette Carapetyan, piano.

* * *

Georges Barrere and Horace Britt of the Barrere-Britt Concertino will spend part of the summer at Woodstock, N. Y.

* * *

Eva Turner arrived in New York from Europe leaving immediately for California to sing the title role in Verdi's Aida at the Rose Bowl, Pasadena.

* * *

Beal Hober, soprano, sings in excerpts from Die Walküre and Siegfried at the Berkshire Festival on August 11 with the Boston Symphony Orchestra under Serge Koussevitzky's direction.

* * *

Arthur Loesser, pianist, and his family are spending July and August on the Pacific Coast.

* * *

Bruna Castagna, Metropolitan Opera contralto, sang Amneris in Aida on June 25 at the Pasadena (Calif.) Rose Bowl. In May she was soloist at festivals at Evanston, Ill., and Ann Arbor, Mich., as well as appearing on the Ford Radio Hour.

* * *

Miriam Marmein, mime and dancer, opens her summer season on July 9 at Chautauqua, N. Y., where, assisted by her group, she presents several new pantomimes.

* * *

Ellen Repp, contralto, presented several Grieg songs and groups in other languages recently at the Hotel Grosvenor, New York, with Louise Haydon at the piano. Beatrice MacCue arranged the recital.

* * *

Alice Tully, American soprano, opened her European tour at Prague with Arpad Sandor at the piano. With a string quartet, Miss Tully Sang Chausson's Chanson Perpetuelle. Recitals in Vienna, Budapest, London and Paris followed.

* * *

Emile Baume, pianist, gave a program in the Salle du Conservatoire, Brussels, Belgium, in memory of Mrs. Harold Lomas, sister of Wager Swayne, of whom he is an artist-pupil.

* * *

Pauline Morgan, artist-pupil of Wager Swayne, appeared recently in concert for the MacDowell Club, Mountain Lakes, N. J., and also at Watchung, N. J.

* * *

The final musicale of the Ida Elkan Association of Pianists was held recently at the Spear Auditorium, New York.

* * *

Marcel Hubert, cellist, is to be assisting soloist at the July 21 Promenade Symphony Concert in Toronto, Canada.

* * *

Winifred Young Cornish presented piano pupils in a Steinway Hall, New York, recital. Juniors and seniors united in the program of fifteen numbers. Advanced players were Bobby Kantrowitz, Vivian Ampel, Phillip Fradkin, Ruth Haskell and Sylvia Lazan.

* * *

Milton Rosenstock conducted the Brooklyn Civic Woodwind Ensemble, sponsored by Long Island University, in its debut in Central Y. M. C. A. Auditorium, Brooklyn, N. Y.

* * *

Enzo Pascarella, violinist and member of the Pascarella Trio, is now in Naples following an extensive tour of Italy, France and Switzerland.

(Continued on page 30)

Chicago Concerts

(*Continued from page 19*)

Ross and Dennis Andal gave an excellent performance of the Vivaldi-Bach A minor concerto for four pianos, and Kathryn Dyer played brilliantly the Mendelssohn B minor Capriccio Brillante at the Sherwood School commencement, June 10. All are students of Leo Podolsky.

RENÉ LUND AND ART INSTITUTE GLEE CLUB

As guest artist with the Art Institute Glee Club, June 8, René Lund displayed his fine baritone to advantage in the Evening Star from Tannhäuser and songs by Purcell, Graham Peel and Handel. Voluminous, resonant and true to pitch, Mr. Lund sang with taste and refined style and was enthusiastically received. The Glee Club's singing was praiseworthy throughout.

ELSE HARTHAN ARENDT PUPIL SINGS

Marie Saviniemi's singing of Der Holle Rache from The Magic Flute at the Sherwood School commencement concert at Orchestra Hall was artistic and refined and showed her a well trained student with a voice of quality, used with understanding and skill. She is from Else Harthan Arendt's studio.

RENÉ DEVRIES.

Essex County Symphonic Series Opens in Newark

NEWARK, N. J.—An audience of 18,000 gave Grace Moore, Metropolitan Opera soprano, an ovation when she appeared as soloist on June 6 at the inaugural of this city's summer series of four concerts by the Essex County Symphony Orchestra. Alexander Smallens, who made his bow as conductor of the series, was also enthusiastically greeted.

Two Massenet arias, Il est doux, il est bon from Herodiade and the gavotte from Manon, provided the first contributions of Miss Moore, who sang the Un bel di from Madam Butterfly and Kreisler's Old Refrain in the second half of the program. In admirable vocal form, Miss Moore sang expressively and with considerable brilliance. Ciribiribin was added as an encore.

Mr. Smallens opened the program with Sibelius' Finlandia. Dvorak's New World symphony, and the second suite from Bizet's L'Arlesienne were the other orchestral works played by responsive musicians, well-schooled and blended into a balanced ensemble by their conductor. They played with spirit and gave capable interpretations of their part of the program.

Tschaikowsky and Liszt provided the program for the second concert of the Essex County Symphony Orchestra on June 13 when Alexander Smallens, conductor, had Efrem Zimbalist, violinist and Mischa Levitzki, pianist, as assisting soloists. More than 17,000 attended the concert in the City Schools Stadium.

The Tschaikowsky concerto and an unaccompanied sonata by Ysaye gave Mr. Zimbalist opportunity to demonstrate his musicianship. The latter number was an encore. Mr. Levitzki, with digital dexterity, contributed the first piano concerto of Liszt and the same composer's sixth Hungarian Rhapsody and added La Campanella. The orchestral part of the program embraced the 1812 Overture of Tschaikowsky and Liszt's Les Preludes, both read in scintillant style by the conductor and players. R. G.

New York Piano Tournament Enlists 500 Child Participants

More than 500 children participated in the New York tournament conducted by the National Guild of Piano Teachers. Daily auditions were held, the judges being Hans Barth, Katherine Bacon, John Mokrejs, Marjorie Todd, Carl Roeder and Elliot Griffis. Mrs. Irl Allison, director, said that most of the participants went beyond the required four-piece program. Several contestants participated in two radio programs sponsored by the guild. Phyllis Berlin, pupil of Mrs. A. Theodore Gaillard and Grace Gimbel, studying with Mr. Barth were heard over WEVD on a program conducted by Mr. Barth. Mrs. Allison was interviewed over WMCA when a program was given by Bobby Helps, pupil of Mr. Roeder, and Gina Valente, who studies with her father Ciro Valente.

In the Chicago tournament there were 233 contestants according to Irl Allison, president of the guild. Carl Berggren, Eigar Nelson and Franklin Stead were examiners. Twenty-two Illinois students and one from Minnesota were placed on the national honor roll, twelve having superior ratings and eight marked excellent.

Judges Named for Silvermine Festival Composition Contest

Judges in the composition contest conducted in connection with the Silvermine Guild Music Festival from August 18 to 21 have been announced by Miss Susan Hawley Davis, supervisor. They are Hugo Kortschak, Yale University professor of music; John Adam Hugo, composer-conductor, of Peabody Conservatory; Donald Tweedy of Vassar College, the Eastman School of Music, the University of California and the School of Fine Arts, Cleveland; Howard Barlow, conductor; Edward Kreiner, of the Kreiner Quartet; Victor Biart, pianist-conductor; Samuel Gardner violinist, of the Juilliard School of Music faculty; and Philip James, composer-conductor. The prize-winning work is to be played at the festival.

Hulda Lashanska's Daughter Weds Son of Governor Lehman

Peggy Lashanska Rosenbaum, daughter of Mr. and Mrs. Harold A. Rosenbaum, and Peter Gerald Lehman, son of Governor and Mrs. Herbert H. Lehman of New York, were married on June 16 by the Rev. Dr. Samuel Goldenson of Temple Emanu-El, New York. After a wedding trip to Hawaii, they are to live in New York. The bride's mother is Hulda Lashanska, soprano.

Gittelson and Bibb for Peabody Summer School Faculty

Frank Gittelson, violinist, has been added to the faculty for the summer session at Peabody Conservatory of Music, Baltimore, Md. The session opened on June 27 and continues for six weeks. Mr. Gittelson is concertmaster of the Baltimore Symphony Orchestra and first violinist of the Peabody String Quartet. He has been heard in concert in this country and abroad.

Mr. Gittelson is to be one of the soloists at the series of Sunday night concerts at the Conservatory in cooperation with Johns Hopkins University and Maryland Institute. Donald Willing, a pupil of the late Louis Robert, and holder of an organ scholarship, was soloist at the third recital in connection with the Scholarship Awards. George Steiner, violinist, a pupil of Mr. Gittelson, is to give the last concert.

Frank Bibb, vocal pedagogue and coach, has been engaged as instructor in singing. Mr. Bibb has toured as artist-accompanist for many eminent singers. Among his pupils are Natalie Hall, Bettina Hall, Harald Hansen and Todd Duncan.

Michel Fisherman Students' Recital

In the auditorium of the Master Institute, New York, Michel Fisherman presented a dozen pupils in a piano program. Juniors heard were Phyllis Schnur, Ruth Friedman, Renee Korn, Doris Matles and Annette Adler, in music principally by modern composers. Helen Nikides performed vonWeber's Concert-stück with advanced technic and style. Frances Sorkin, Aileen Bernstein and Jeanne Raizen showed talent. Lydia Selter expressively played the Glinka-Balakireff Skylark. Lionel Rudolph was heard in Chopin's scherzo in B flat minor, showing much skill. Beethoven's first concerto was played brilliantly by Maria Amalia Romero with Mr. Fisherman at a second piano, displaying skillful technic and effective cooperation. F. W. R.

University of Rochester Confers Doctorate on Rudolph Ganz

ROCHESTER, N. Y.—Dr. Rudolph Ganz, composer, conductor, teacher and president of the Chicago Musical College, was awarded the honorary degree of Mus. D. at the commencement exercises of the University of Rochester. He was presented by Dr. Howard Hanson, composer-conductor and president of the Eastman School of Music.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

JULY

May 21 to July 9	Glyndebourne, Sussex	Open Festival
June 3 to July 4	Linz and St. Florian	Tenth Bruckner Festival
July	Donaueschingen	Music Festival
July 1 to 15	Cremona	Lyrical Festival
July 8 to 10	Stuttgart	Swabien Lieder Festival
July 10 to September 11	Interlaken	William Tell Festival Play
July 17 to August 4	Zoppot	Opera Festival
July 13 to 21	Bad Ems	Haydn Festival
July 18 to 30	Haslemere	Haslemere Festival
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances

AUGUST

August 17 to 28	Trencianské Teplice (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week

SEPTEMBER

September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 6 to 9	Worcester, England	Three Choir Festival
September 18 to 30	Venice	Symphonic Festival

AMERICAN FESTIVALS

EASTERN

June 15 to August 15	New York City	Goldman Band Concerts
July 2	Ridgefield, Conn	Dunrovin Festival
June 19 to August 14	Carmel, N. Y.	Rockridge Outdoor Theater Concerts
June 23 to August 16	Philadelphia, Pa.	Robin Hood Dell Series
June 23 to August 20	New York City	Stadium Concerts
June 25 to September 5	Jones Beach, L. I.	Opera and Ballet
June 30 to September 12	Atlantic City, N. J.	Steel Pier Series
July 3 to September 5	Roanoke, N. C.	Pageant and Festival
July 3 to 6	White Sulphur Springs, W. Va.	Greenbrier Festival
July 4	Woodstock, N. Y.	Woodstock Festival
July 4 to August 1	Louisville, Ky.	Louisville Festival
July 10 to August 14	Washington, D. C.	Symphony Concerts
July 10 to September 23	Pittsfield, Mass.	Berkshire Chamber Festival
July 15 to August 24	Chautauqua, N. Y.	Chautauqua Festival
July 27 to September 20	East Haddam, Conn.	Friends of Music, Lower Connecticut Valley Festival
August 4 to 14	Pittsfield, Mass.	Berkshire Festival
Dates Indefinite	Saratoga, N. Y.	Saratoga Festival
August 18 to 21	Norwalk, Conn.	Silvermine Festival
September 21 to 23	Pittsfield, Mass.	Coolidge Festival

MIDWEST

June 3 to August 27	St. Louis, Mo.	Municipal Opera
June 26 to August 6	Cincinnati, Ohio	Zoo Opera
June 30 to August 7	Chicago, Ill.	Ravinia Symphonic Festival
July 1 to August 11	Cleveland, Ohio	Cleveland Festival

FAR WEST

July-August (Six Weeks)	Portland, Ore.	Stadium Concerts
July 12 to September 10	Hollywood, Cal.	Hollywood Bowl Concerts
August	San Diego, Cal.	San Diego Festival

Said of EUNICE NORTON:

"EUNICE NORTON CAPTIVATES CROWD. HER INTERPRETATIONS ARE FORCEFUL, INTENSE, FULL OF TEMPERAMENT AND VITALITY."
—Washington (D. C.) Herald

"SHE HAS TECHNICAL APLOMB, ABUNDANT ENERGY, A KEEN SENSE OF RHYTHMIC CONTRAST AND LYRICAL SWEEP."
—New York World-Telegram

NBC ARTISTS SERVICE,
RCA Bldg., New York
George Engles, Director

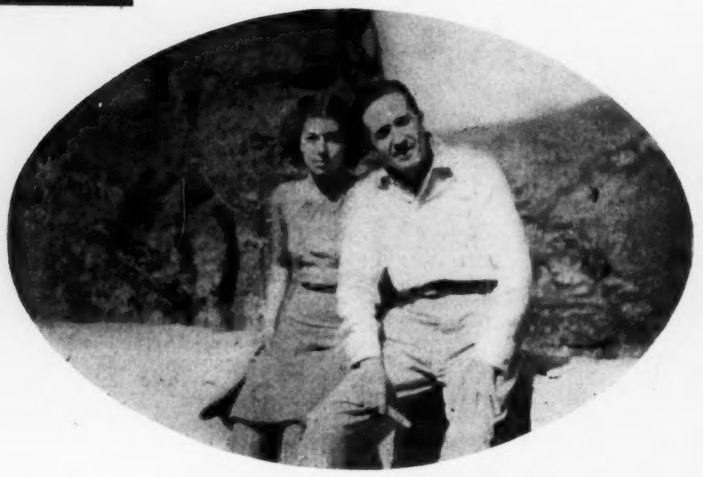
MR. and MRS. YEHUDI MENUHIN
arriving in New York after their recent marriage in London. The violinist and his bride are at his California ranch. (Photo by Cosmo-Sileo Co.)

(BELOW)
HAZEL GRIGGS,
pianist and teacher, was judge of the National Guild of Piano Teachers Tournament in ten centers in Oklahoma, Texas, Kansas and Iowa. She also presented recitals and a series of lectures for the Dallas Teachers' Association in June, and returns to Texas next season for a recital and a ten-day master class.

(RIGHT)
JAMES MELTON,
radio and concert tenor, on June 28 made his operatic debut at the Cincinnati Zoo and the following day with Mrs. Melton, right, celebrated the ninth anniversary of of his marriage. Her mother is at the left. The scene, their home at Weston, Conn.

(BELOW)
JULES BOUCHERIT,
violinist and teacher at the Paris Conservatoire, with his pupil Denise Soriano, recently heard at the Salle Gaveau, Paris. M. Boucherit is teaching master classes this summer at the Centre Universitaire Méditeranéen in Nice and at the American Conservatoire in Fontainebleau.

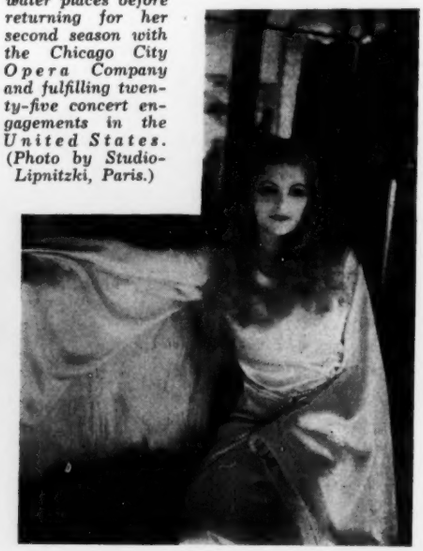
IL MAESTRO IN HOLY LAND.
Arturo Toscanini, second from right, out for a walk in Palestine, accompanied (left to right) by Bronislaw Huberman, Polish violinist, Dr. Chaim Weizmann, president of the Hebrew University in Jerusalem, and John Royal, vice president in charge of NBC programs. (Pictorial Feature Service Photo.)



(BELOW) *ELEN DOSIA,*
soprano, sang Nanthilde in the recent production at the Paris Opéra-Comique of Le Bon Roi Dagobert. Besides appearing there this summer, she sings Tosca, Manon and other roles at several water places before returning for her second season with the Chicago City Opera Company and fulfilling twenty-five concert engagements in the United States. (Photo by Studio-Lipnitzki, Paris.)

MAE GRAVES ATKINS,
Chicago voice teacher and coach, photographed in Kingston, Jamaica, has returned from a West Indies cruise and resumed her classes. Previous to her trip, Mrs. Atkins, a pupil of Marcella Sembrich, held a special voice class in New York.

(BELOW)
DR. FRIEDER WEISSMANN,
with his horses. He is now in America after conducting radio and concert orchestras in Holland. (Photo by Leonar.)



A DECALOGUE FOR THE CONCERT-GOER

FOR WELL-MANNERED AUDITORS,
Mrs. Griffith, president of the Essex County Symphony Society, sponsoring the Stadium Concerts at Newark, N. J., drew up these Ten Commandments.

(All photos by permission of the Sunday Call, Newark, N. J.)

By Mrs. Parker O. Griffith

1.—THOU SHALT hearken unto the music with all thy heart, with all thy soul, and with all thy might, and to aid thee in thine endeavor, study thou thy program notes, and thereby be more fully prepared to garner the blessings of the inspired melodies which are about to be sounded.

2.—THOU SHALT NOT arrive late, for the stir of thy late coming disturbeth those who did come in due season.

3.—THOU SHALT keep in check thy coughings and thy sneezings, for they are an abomination, and they shall bring evil execrations upon thee even unto the tenth and twentieth generations.

4.—THOU SHALT NOT rustle thy program, for the noise thereof is not as the murmur of the leaves of the forest, but is brash and raucous, and sootheth not.

5.—THOU SHALT NOT "yoo-hoo" unto thy relatives nor to thy boy friend nor to thy girl friend nor to any member of thy lodge or of thy household, nor to any of thy neighbors.

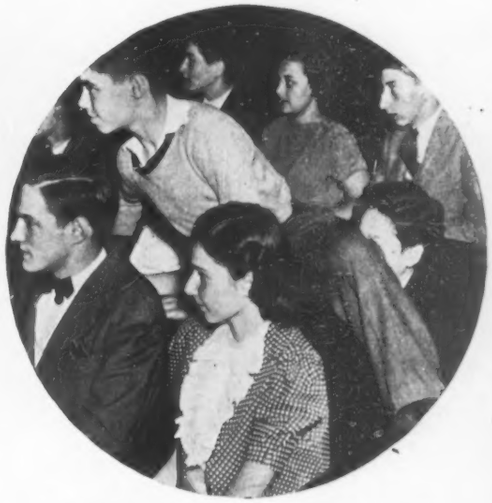
6.—THOU SHALT NOT whisper, for thy mouthings, howsoever hushed they may be, bring discord to the ears of those who sit about thee.

7.—THOU SHALT NOT chew gum with much using of sound or motion. Remember that thou art not as the kine in the meadow who do chew the cud in the pastoral serenity which is vouchsafed them.

8.—THOU SHALT NOT direct thine index finger at persons of public note, and say unto thy neighbor, "Yonder goeth so-and-so," but reflect that some day thou shalt be a celebrity and thou shalt be in great discomfort when thou art pointed at, and shalt not be pleased one jot or tittle thereby.

9.—THOU SHALT NOT slumber, for in thy stupor thou hast ears but hearest not; peradventure thou possesseth a rumbling obbligato when thou sleepest, and, verily, the rabble may be aroused thereby to do thee grievous harm.

10.—THOU SHALT NOT become a self-ordained music critic and with booming voice comment garrulously about the players or the playing; neither shalt thou hum, nor tap thy foot; for thou hast come as a listener and a lover of music, not as a critic nor as a performer, and remember that none among the multitudes hath paid admission to hear thy hummings or thy tappings or to listen unto thine opinions.



STUDENTS OF WEEQUAHIC HIGH SCHOOL,
whose own concert procedure is described as above reproach, posed for action photographs showing what the well-bred listener avoids.

THE PERFECT BRAHMSIAN
will not—as revealed in the pictures in this column—respectively, whisper, point or snore.

FLOUTING MUSICAL ETIQUETTE
is equally flagrant when the culprit enters late (as at the top), sneezes audibly (above), or chews gum (as disclosed below).

NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

FOR SAXOPHONE (OR CLARINET) AND PIANO

Suite, for E flat Saxophone or B flat Clarinet and Piano; by Paul Creston.

The April issue of the Quarterly of Modern Compositions. A Scherzoso, Pastorale, and Toccata constitute the movements of the suite.

Here is something in contemporary style which will please the advance guard and not offend the reactionaries and standpatters. Creston's form and construction move along conservative lines, but his harmonies and rhythms speak the tonal language of the moment. If there is concordance in dissonance, you can find it here, much to the satisfaction of any sort of taste. Freshness in ideas, clever colors, and a certain healthy brightness seem to prove that Creston does not write merely because he has technic, but chiefly because he feels creative urge. His new suite has atonal freedom, with the result that the integrated passage writing is especially alive and flexible. Pianists will welcome the idiomatic keyboard treatment. There are separate inserted sheets for the saxophone and clarinet. (The New Music Society of California, Box 2888, Hollywood Station, Los Angeles, Cal.)

CHAMBER MUSIC

An Old Bridge; for two violins, viola and cello; by Lamar Stringfield.

A warmly appealing melody with beautiful harmonization, so that one wishes for more than the two pages of score. The folktune character of the simple subject is admirably sustained. There is an *ad lib.* piano part, which makes an ingratiating solo in itself. (Sprague-Coleman, New York.)

Reviewed by R. M. Kerr

For Violin and Piano

Sonata, by Werner Josten.

Chosen for performance at the recent I. S. C. M. Festival in London, Mr. Josten's brief score is original in form and to some extent in content. It opens with an *allegro* built on a decisive, flowing theme, with clarity and melodious qualities in the writing. This movement is developed logically, with passage work for the solo instrument and developments that have a characteristic syncopated quality. It comes to a tranquil close, and there ensues a brief, transitional *adagio* only two pages in length, marked by rapid parallel chord progressions in the accompaniment, and a lilting theme for the violin. It leads into an *allegro moderato* with a vigorous tuneful subject, which reappears in altered form and harmony in a brief *adagio* passage, and mounts to an effective finale in which trills in upper notes are a feature. In sum, the work shows substance and the ability to express it with telling economy and logic, and the idiom is conservative enough to make the task grateful for the performers. (Associated Music Publishers, Inc., New York.)

For Three-part Junior Chorus

Walk Together, Children; Negro Spiritual arranged by H. T. Burleigh.

A fervent jubilation marks this vigorous Spiritual, which has a rousing melody and some interesting voice-leading. It has piano part for rehearsal use only. (G. Ricordi & Co., Inc., New York.)

For Piano Solo

Fragments (After Lucretius), by Lewis Lane.

An effective piano compostion seeking to illustrate the philosophy of the "all is flux" theory. The eternal changes in nature may be suggested by the subdued, flowing theme for the left hand, accompanied by solemn chords in the right. Later there is virtuosic development of portentous nature, with crashing chords and a broad melody. (The Composers Press, Inc., New York.)

For Mixed Voices

Folk Hymns of America, selected and arranged by Annabel Morris Buchanan.

Fifty of the choicest American folk hymns, many of them from Appalachian and Southern localities, are collected in this admirable set. The histories of the tunes, as described in the scholarly notes on each, are interesting and varied. Many have the salty vigor and swing of dance forms, others are plaintive; some come from British sources, others are more puzzling in genealogy. The use of old-time modes is an especially enjoyable feature. Mrs. Buchanan, a leading folk song authority, transcribed a few direct from residents' lips, and others came from older collections. All have four-part harmony. The printing of the limp-covered book is beautiful. (J. Fischer & Bro., New York.)

For Large Orchestra

Overture to The Secret Marriage (Cimarosa); edited and revised by Edgar Schenkman.

The sparkling work has been somewhat amplified in scoring and in general given a better balance of parts. Much may be said for the care that has gone into preparation of this recent edition of Cimarosa's effective overture. Published in versions for small, full and grand orchestra, also full score and parts. (G. Schirmer, Inc., New York.)

For Three-part Women's Chorus

The John Playford Collection of Vocal Part-Music, edited by W. Gillies Whittaker, is to be welcomed with loud huzzas. This edition includes twenty-nine arrangements (published separately in octavo form) of old English madrigals for two sopranos and alto voices. Those examples at hand, almost equally exquisite in poetic and musical content, are as follows: **O, My Clarissa; Come, Lovely Chloris,** and **Gather Your Rosebuds** (William Lawes); **Comely Swain** (John Playford); **Where the Bee Sucks** (Dr. John Wilson); **The Silver Swan** (Orlando Gibbons); **If Love Love Truth** (Thomas Campian); **Sing, Fair Clorinda; View, Lisbia, View,** and **Once Venus' Cheeks** (Henry Lawes), and **Sweet Tyraness** (Henry Purcell). There is a piano part for rehearsal. The works require the delicate skill of part-singing and security of intonation in which these old part-songs are peculiarly demanding. (Oxford University Press; Carl Fischer, Inc., New York.)

Songs

Spring Came; words by Marks Levine; music by Edwin McArthur.

Representing a collaboration between one of New York's concert executives and a leading coach and accompanist, this song does not venture into problematic paths, but sets a sincere love lyric to a tune of melodious sort, with piano accompaniment of harplike effects. Published for high and low voice, highest range A flat and F, respectively. (G. Schirmer, Inc., New York.)

Lonely Roads and **Fulfillment;** music by Elinor Remick Warren.

Two new songs by a gifted and prolific native composer. Lonely Roads is based on Masefield's lyric of the wanderer who passes an inn and hears an old tune being played which reminds him of a happy past. The words have considerable poignant force and the musical setting is a telling one, if broad and dramatic rather than subtle. Fulfillment uses a poem by Ross Thompson, telling of an impassioned vision that a lover had while asleep. The resulting song is effective in a virtuosic sense, as it has a smashing climax and is richly harmonized. (Galaxy Music Corp., New York.)

COMPOSER-PIANIST

JOSEF WAGNER,
composer-pianist, was the soloist in Beethoven's Emperor Concerto recently with the New York Civic Orchestra in addition to appearing at Bahai Center, New York; in recital at New York University; in two programs in St. Louis; at Detroit; and at the Mana-Zucca Club at Miami, Fla. He also fulfilled a WJZ radio engagment. His Variations on a Child-Song, and his arrangement for two pianos of Mozart's three-piano concerto in F major are shortly to be published. Born in Germany, he won the Blüthner Piano prize and the International Chopin prize and made several concert appearances abroad before coming to the United States. His published works include piano solos, songs, chamber music, a chorus and two-piano transcriptions.

Neighborhood Music School Has Commencement Concert

Students of the Neighborhood Music School, New York (Janet D. Schenck, director), gave their commencement concert on June 1. Phyllis Mansfield was soloist in an excerpt from the Bach D minor piano concerto; Lillian Cohen played a movement from Beethoven's concerto (op. 58, No. 4) for piano and orchestra, and Ralph Ganci, pianist, was heard in a movement from Grieg's concerto in A minor (op. 16). Hugo Kortschak conducted the senior orchestra.

Edward Meltzer's New Assignments

Edward Meltzer, Chicago conductor and educator, is offering summer master courses in conducting, interpretation, harmony, orchestration, opera and orchestral training in six midwestern cities from June 27 through July 30. Five weekly private lessons and classes in orchestral and choral literature are offered. Mr. Meltzer is teaching in Toledo on Mondays, Detroit on Tuesdays, Fort Wayne, Ind., Wednesdays, Chicago Thursdays, Madison, Wis., Fridays and Milwaukee Saturdays.

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MUSIC NOTES FROM COAST TO COAST

FORT WORTH, TEX.—The orchestra of the local Federal Music Project has given twenty-three concerts in various parks of the city. Walker Moore is conductor and supervisor.

The Cantorians, forty-voice chorus of young mixed voices directed by Mrs. Roger C. Neely, offered an exceptionally well sung concert.

Closing concerts were given by the Music Study and Euterpean Clubs, both directed by Arthur Faguy-Cote, and the Harmony Club, directed by John Brigham.

The Southwestern Baptist Theological Seminary Music Department, in charge of I. E. Reynolds, sang Mendelssohn's Elijah as its commencement work.

The Fort Worth Civic Music Association has announced its program for next season, as follows: St. Louis Symphony Orchestra, Marian Anderson, Alexander Brailowsky, and Susanne Fisher and Clifford Menz in joint recital.

The Texas Christian University Men's Glee Club, directed by W. J. Marsh, returning from its tour, gave an effective concert on the home stage.

The three-day session of the National Piano Playing Tournament was examined by Dr. Leroy B. Campbell, Warren Pa., who also was heard in a lecture on The Ministry of the Beautiful.

Lazar Samoiloff, Los Angeles teacher of voice, held a week's class here, presenting Margaret Phelan, young Fort Worth soprano, who studied with him for the past season.

Francis Macmillen, American violinist, held a six-weeks' teaching session at Texas Christian University, and gave an *al fresco* concert at River Crest Country Club for the benefit of the Fort Worth Symphony Orchestra. E. C. W.

SAN ANTONIO, TEX.—Benar Barzaley Eisenberg, violinist, appeared in recital under the auspices of the American Ort Federation, which is sponsored in this country by Mrs. Franklin D. Roosevelt. Mr. Eisenberg possesses a firm, rich, broad tone, and excellent technic. He is the brother of the cellist, Maurice Eisenberg. John Anderson gave admirable support at the piano. Numerous recalls and encores were necessary.

The symphony orchestra (Walter Dunham, conductor) of the Federal Music Project (J. Rowllings Hamilton, supervisor) gave the closing concert of the present series at the San Pedro Playhouse.

Betty Longaker Wilson, soprano, as guest soloist, has never been heard to better advantage. She showed thorough musical understanding of the ethereal text of Debussy's The Blessed Damozel. Choral parts were well sung by members of the Chaminade Choral Society. The orchestra played a splendid accompaniment. The closing number was the fifth symphony of Beethoven, which Mr. Dunham read with authority. S. W.

SASKATOON, SASK.—The twenty-fifth Music Festival was held in Saskatoon and Regina with Sir Hugh Roberton, Maurice Jacobson and Steuart Wilson as adjudicators. These and several local festivals brought forth some five thousand contestants.

The Musical Art Club held its fourteenth annual meeting at The Bessborough. Winning members at the music festival contributed to the program. Others were Evelyn Eby, Edmund Assaly, pianists; Dorothy Overholt, violinist; Lillian Niderost, Kenneth King, James Eby, vocalists.

The Music Teachers' Association elected Reginald Bedford, president, and laid plans for the 1939 Federation Convention for this city and Prince Albert National Park.

Brahms' Requiem was given by Grace Church Choir (P. F. Copeland, conductor), with Agnes Kelsey, James Eby as soloists.

Examinations are being conducted by Dean Collingwood and Gladys Egbert for Saskatchewan; Richard Tattersal and Viggo Kihl for Toronto; Mr. d'Oisly representing the Royal Schools (London). L. G.

SYRACUSE, N. Y.—The 1937-38 musical season has come to an end. The College of Fine Arts at Syracuse University presented the Syracuse Symphony Orchestra (Andre Polah, conductor) with three members of this year's senior class as soloists.

During May the College of Fine Arts presented twenty recitals by graduate students, seniors, and three of its music organizations. Among the outstanding recitals were an organ program by John Callaghan, organist, who was awarded a post graduate scholarship for an additional year of study; the appearance of Richmond Gale, a graduate piano student with the orchestra, in the Tschaikowsky concerto in B flat minor; recitals by Virginia Kane, contralto, and Elizabeth Mulliner, soprano, between whom a post-graduate scholarship for a year of additional study was divided; and a recital by Robert Morgan, pianist, who was awarded a post-graduate scholarship as the holder of the highest general average in the College of Fine Arts.

At the final concert in June the soloists were Virginia Kane, contralto, Elizabeth Mulliner, soprano, and Robert Morgan, pianist. These senior students made appearances worthy of any young professional.

The College of Fine Arts announces that this year's music scholarship competition for entering students will be held on July 16. The college is offering one full tuition scholarship of $375 and four half tuition scholarships of $187.50 each. These scholarships are good for four years, provided the student maintains a C plus average.

The summer session opens on July 5 and continues for six weeks. During this time the Syracuse Symphony Orchestra gives five concerts, presenting at each an advanced music student of the college. In addition there will be the usual number of public recitals, three graduate recitals, and three senior recitals. H. L. B.

VANCOUVER, CAN.—Climaxing an unusually brilliant season of musical luminosities, Kirsten Flagstad, Metropolitan Opera soprano, created intense enthusiasm at her concert in Hastings Park Forum. Over six thousand people who came from Vancouver Island and distant inland points, as well as citizens of the city itself crowded the huge building to hear her sing a wide variety of songs. Several Lieder prefaced her Norwegian group, all by Grieg, and sung as only a native could interpret them. Vancouver's own William Dichmont was honored in having Mme. Flagstad sing his Spirit of Life which had to be encored. An English group and two operatic arias concluded the evening with Brünnhilde's Battle Cry as encore. Edwin McArthur was more than satisfying in the dual capacity of accompanist and pianist, and his solo group proved particularly happy. Lily Laverock was responsible for this successful enterprise.

For two weeks Vancouver moved in the throes of a Musical Festival which revealed some fine talent and elicited praise from the visiting adjudicators, Sir Hugh Roberton, from Glasgow, Maurice Jacobson, pianist, and Steuart Wilson, tenor. Messrs. Jacobson and Wilson appeared together in recital in the Empress Theatre, with Mary Wilson, cellist, as assisting artist. Works of Brahms, Gluck-Friedman, Liadoff and Schubert were given artistic interpretations by this talented group.

High praise resounded for those participating in the festival throughout every department; from school choirs, adult and church choirs, instrumental classes, particularly piano in the concerto class, violin and other string and brass instruments, to exceedingly fine work in the vocal competitions. One of the best classes judged throughout the Dominion was that of the high voice, under twenty years, won by Elsie Lamb. In the operatic, a young Japanese girl came first with her fine singing of an aria from Puccini's Madam Butterfly. This was the sixteenth annual British Columbia Festival.

Several studios gave their final musical evenings for the current season, among these being the junior and intermediate piano students of Alfred W. Chard, Mrs. E. Scott Sims, the senior section of the Roy Robertson Studio Club, the singers from Gideon Hicks Vocal Studios and vocalists from Bayard Haddock Studio.

An interesting recital of examination and festival work was presented by pupils of Taunton House School in the Oak Room, Hotel Vancouver on June 4. The program was composed of piano solos, folk dancing and rhythm band, verse speaking and choral selections. F. D. F.

Gallo Operetta Series Opened at Jones Beach and Randall's Island

Fortune Gallo, San Carlo Opera Company impresario, for the third consecutive summer is presenting productions at Jones Beach and Randall's Island, N. Y., in cooperation with J. J. Shubert, the Long Island State Park Commission and New York City authorities. Lucy Monroe and Robert Shaefer sang the principal roles in Three Waltzes, which opened the Jones Beach season on June 25. Edward Scanlon is in charge at Randall's Island, with Giuseppe Bamboschek as conductor.

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Radio Highlights
Dialed by H. A. S.

What price music when competing with pugilism? This question might well be asked after listening to NBC's announcement that the Boston "Pops," which for many have preluded the summer radio schedule, were to be advanced in time on June 22 in order not to conflict with the heavyweight boxing match. Perhaps some American music-satirist might find meat for tonal discussion.

Speaking of native talent **Paul Whiteman** and **Howard Barlow,** plus multitudinous associates, are to present an all-Gershwin program over CBS on July 10, first anniversary of the composer's death. The various phases of his career are to be illustrated (let's hope musically and not oratorically).

The rarely heard Canadian Broadcasting Corporation Singers under the direction of **Albert M. Whitehead,** former Westminster Abbey soloist, presented a diversified and attractive program of religious and secular numbers over CBS.

Margaret Speaks, gifted soprano of the Firestone program, continues to attract not only vocally but by reason of her well-ordered and catholic programs. Light opera, arias and songs are all considered.

Rudolph Reuter, pianist was guest recently with the Bamberger Symphony Orchestra over MBS in an excerpt from Rubinstein's D minor concerto, infrequently heard.

New York's Stadium Concerts, which started another broadcast year on June 26, had **Carleton Smith** as commentator. **Alexander Smallens** was the conductor in a Smetana-Schumann-Rimsky-Korsakoff list.

With foreign festivals on the airways, it would be a nice gesture if our American stations would rebroadcast when American works were played. **Frederick Jacobi's** second quartet was recently offered to a Gallic audience from Paris and is to be broadcast in Warsaw.

Frances Blaisdell, flutist, and her associates in the Blaisdell Woodwind Ensemble were heard over WEAF and an NBC network on June 11.

The Liedersingers Quartet **(Carol Deis, Celia Branz, Fred Hufsmith** and **Alden Edkins)** started a series over NBC at the conclusion of the NBC Orchestra schedule. Incidentally, **Toscanini** and **Molinari** exchanged mutual congratulations at the latter's inaugural program, one for the program, the other for the "artistic discipline" of the orchestra.

Ernst Victor Wolff at the harpsichord, was a feature of the Radio City Music Hall broadcast on June 19. Mr. Wolff artistically offered two numbers. **Jan Peerce,** tenor, was heard in an aria from Elijah and a Leoncavallo work.

Schubert's C major symphony had musicianly reading by **Howard Barlow,** who brought it to the CBS wavelength on June 12. The overture to Weber's Abu Hassan was the *vorspiel.*

"Highbrow" numbers are creeping into regular "comedy programs" with startling results of late.

Douglas Moore Quartet Chosen by American Publication Society

The quartet for strings by Professor Douglas Moore of Columbia University has been chosen for publication this year by the Society for the Publication of American Music, of which A. Walter Kramer is president. Prof. Moore composed the work for the Roth Quartet in 1933. It was performed at the Library of Congress in 1936, also at Cleveland, Yaddo and in New York.

Alda Astori Under Direction of Josephine Vila, Inc.

Alda Astori, young Italian pianist, is now under the personal direction of Josephine Vila, Inc. Miss Astori studied in Florence with Professor Del Valle and Ernesto Consolo and took her master's degree at the Royal Conservatory, Milan. Her first American appearances were made on the Pacific Coast and later she offered a debut recital in Steinway Hall, New York. She has written both vocal and instrumental works, the former having been sung by the late Frances Peralta, Tito Schipa and Dino Borgioli. Ernest Wagner, Salvatore de Stefano and others have played her compositions.

SINGS FOR D. A. R.

ADELAIDE VAN WEY,
contralto, was soloist recently at the forty-seventh annual Continental Congress of the National Society, Daughters of the American Revolution, in Washington, D. C. (Photo by Josephine Rossi.)

Pinza Singing at Buenos Aires

Ezio Pinza sailed from New York on his way to make his second visit to Buenos Aires, where he sings seven performances at the Teatro Colon. He concluded his tour of the United States with a concert at Salt Lake City. From South America he goes to Europe for concerts and opera, returning for his twelfth season in this country in September, when he sings with the San Francisco Opera Company before rejoining the Metropolitan.

George Hoyen in South America

George Hoyen, American conductor, now touring South America, has given concerts and appeared on radio programs in Buenos Aires, Montevideo, Rio de Janeiro and Sao Paulo recently. He is presenting works of many North American composers, including Foote, Converse, James, S. L. M. Barlow, Mary Howe, Chadwick, Sowerby, Cadman, Hadley and Gardner Read. Elizabeth Travis, pianist, was assisting soloist.

Publishers' Association Elects

Carl T. Fischer was re-elected treasurer of the Music Publishers' Association of the United States at their meeting on June 7 in New York. John F. Sengstack, of Chicago, again is president; W. Deane Preston, Jr., vice-president, and John G. Leckner, secretary. Directors elected were Clarence C. Birchard, David W. Banks, Walter S. Fischer, H. W. Gray, Walter Jacobs, Richard Kountz, A. Walter Kramer, Gustave Schirmer, Harold Flammer, Renato Taselli, Edward Gunther and Charles A. White.

Budapest Enjoys Visit of Roman Opera Troupe
Kleiber and Dobrowen Lead Concerts —Mildner and Bustabo Play

BUDAPEST.—We had a visit at the Municipal Theatre of the Rome Opera, in a popular repertoire including Trovatore and Aida. Franca Somigli and Gina Cigna were especially appreciated in their roles. Antonio Votto conducted.

An applauded guest conductor of the Budapest Concert Orchestra was Erich Kleiber in a pair of concerts featuring Beethoven's ninth symphony, with the help of the Muncipal Chorus and soloists Anna Barthy, Maria Basilides, Endre Rösler, and György Losonczy. Dobrowen, leading the Hungarian Philharmonic Orchestra, gave Weber's Oberon Overture, Tschaikowsky's Francesca da Rimini, Debussy's L'Après-midi d'un Faune, and Berlioz' Rakoczy March, Erica Morini was cheered in Brahms' violin concerto.

Georg Sandor's recital introduced the Moor double-keyboard piano to Budapest in a particularly interesting recital. Poldi Mildner and Rosl Schmid, pianists, also gave pleasure in their concerts. The joint appearance of Guila Bustabo, violinist, and Annie Fischer, pianist, was sold out, the pair giving splendid readings of sonatas by Mozart, Brahms and Beethoven.

The Danish Quartet, composed of Erling Bloch (violin), Torben Svendsen (cello), Holger Lund Christiansen (piano) and Gilbert Jespersen (flute) were heard in a delightful concert of Bach, Handel, Haydn, and modern compositions by Carl Nielsen and Knudage Riisager. ALEXANDRE JEMNITZ

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Sixteen Beethoven Quartets Done in Prague by Kolisch

Veteran Von Sauer's Pianism—Heifetz Makes Local Debut—Choral Masterpieces Sung

PRAGUE—Chamber music lovers had a five-evening feast when the Kolisch Quartet presented Beethoven's sixteen quartets. There is no need to extol anew their admirably evocative readings. The sold-out houses showered ovations on the ensemble.

Six all-Dvorak programs were given in connection with the first Dvorak Cycle, by the Prague String Quartet, assisted by soloists.

Emil von Sauer took leave of his Prague admirers in a final *gala* concert, which he played with high brilliance despite his seventy-five years. A crowded hall welcomed Frederic Lamond in three all-Beethoven lists. Walter Gieseking won new laurels in his eclectic program ending with Schumann's Kreisleriana. Alfred Cortot delighted with two Chopin groups, Schumann's Symphonic Etudes and Debussy's Children's Corner.

Keyboard newcomers were talented Aurelia Cionca (from Bucharest), three Roumanian Dances by Sabin Gragois being the novelty of her evening; Vera Benenson, Russian pianist from England, was at her best in a Haydn sonata and harpsichord pieces of Shakespeare's time; Erich Landerer delighted with his cultivated playing; Guido Agosti displayed virtuoso temperament.

FOREIGN CELLISTS

Concert-goers were pleased with Slavko Popoff, Bulgarian artist, who exhibited immaculate technic in a difficult program. Regina Schein, popular Swiss cellist, showed technical and interpretative gifts. Enrico Mainardi, Italian, shone in Bach's D minor suite for cello alone, and Brahms' F major sonata. He was expertly accompanied by Eugen Kalix.

HEIFETZ IN PRAGUE DEBUT

The first local appearance of Jascha Heifetz drew a throng to Lucerna Hall. From the beginning of the popular program until the lights were dimmed, Heifetz won tumultuous applause. Another violin newcomer was Alfred Lustgarten, a well-trained young player. Hugo Kolberg, former concertmaster of the Berlin Philharmonic Orchestra, did justice to an unhackneyed sonata program, accompained by pianist Franz Rupp.

CHORAL MUSIC

The Czech Collegium Musicum ventured Bach's St. John Passion. Particularly praiseworthy was E. Mendl, who lent his warm bass-baritone to the part of Jesus, excelling in the difficult recitatives. The large audience also liked Dr. Pelikan (conductor), J. Dinesenova (soprano), Pixova (contralto), Jenik (tenor) and Kuban (organist).

The German Madrigal Association performed the St. John Passion by Heinrich Schütz, Bach's important forerunner. Conductor Karl Nowak was responsible for the impressive reading. The same evening Theodor Blumentritt played organ works by Buxtehude and Bach.

GERTH-WOLFGANG BARUCH

Conservatories and Schools

Peabody Conservatory

Twenty-two students of the Peabody Conservatory of Music, Baltimore, Md., received diplomas and other awards at the commencement exercises. Dr. J. Hall Pleasants, president of the Board of Trustees, presented the awards at the final exhibition concert. Those who received high honors were:

Diploma: Organ, Donald Willing (Maryland).
Bachelor of Music Degrees: Piano, Nellie Robertson Denson (Maryland), Elizabeth Ender (Maryland), Solomon Mishel Seidel (Maryland); viola, Alvin Miller Holston (Maryland); violin, George Steiner (Maryland); cello, Rita May Baker (Maryland); school music, Sara Isabel Lynch (Maryland).
Teacher's certificates: Piano, Gertrude Effenbach (District of Columbia), Frances E. Finneran (Maryland), Merria Todd Lynch (Maryland), Solomon Mishel Seidel (Maryland), Martha Doris Svendsen (Maryland), Scott Watson (Florida); viola, Elizabeth Taylor Holston (California); violin, Josephine M. Schweitzer (Maryland); voice, Hayward W. Henderson (Virginia), Anthony L. Horka (Maryland), Hedwig M. Horka (Maryland), Ann Elizabeth Markell (Maryland), Winifred Jean Rose (District of Columbia), Dorothea Thomas (Ohio); harmony, Solomon Mishel Seidel (Maryland).
Church organist's certificate—William James Winship Lewis (Maryland).

Virgil Fox has been named instructor of organ for next season by Otto Ortmann, director of the conservatory. He succeeds the late Louis Robert.

Smith College School of Music

The faculty for the summer session of the Smith College School of Music, from June 27 to August 6, includes Solon Robinson and Anis Fuleihan, piano; Gilbert Ross, violin; Marion De Ronde, cello; Victor Prahl, voice; Wilson T. Moog, organ; Theodore M. Finney, history; Aurelio Giorni, composition; M. Alice Butterfield and Louise Rood, theory; Edna McEachern and Priscilla Rose, school music. Wilson Townsend Moog is director.

David Mannes Music School (Westchester Branch)

Ten members have been added to the faculty of the Westchester Affiliation of the David Mannes Music School, of which Ralph Wolfe is director. They are Rose Dirman, Elinor Eglinton, Willard MacGregor, John Marsh, Wolfgang Rebner, Martha Whittemore, Mariet Xavier, John Barnett, Aaron Gorodner and Victor Just. A wind instrument department, classes in chamber music and Layman's Courses, organized by Olga Samarokk Stokowski, are to be given next season.

New York College of Music

Diplomas were awarded to ten students, teachers' certificates were granted to thirteen and testimonials given to twenty-eight others at the commencement exercises of the New York College of Music (Carl Hein, director) on June 21. A program was presented by Gloria Berkowitz, Wilbur Price, Charlotte Wynn, Rosalie Ernest, Albina Cellai, Joseph Saunders, Anna Lee, Leontine Bodenlosz, Irene Botts, Hyman Shulman, Samuel Perlin, Stuart Canin, Neura Grunes and John Passaretti.

Anatol Kaminsky, violinist, offered items of Franck, Dohnanyi, Szymanowski, Moszkowski, Glazounoff and Sarasate at the New York College of Music recently. A students' concert was held there as well as a children's concert; an evening of Mozart and Beethoven and a sonata evening. A final children's concert was held last month. A subsequent concert enlisted eleven advanced pupils: Neura Grunes, Edith Sacco, Gloria Berkowitz, Dorothy Nott and Bertha Zank, pianists; Ovidio diFiore, Bertha Zank, Miriam Cohen and Neura Grunes, vocalists, and Dorothy DeLay and Takiko Ohmura, violinists.

Academy of Allied Arts

Vocal students of Charlotte Lund presented a recital recently at the Academy of Allied Arts, New York. Participating were Muriel Kaplan, Ruth Dixon, Mildred Farley, Lois Gelston, Victoria Bitterman, Elaine Hornberger, Ruth Lucht, Eileen Eshelman, Edna Schwartz, Cecilia Rockmore and Adele Schrage.

Under the direction of Michael Fiveisky, the Student Opera Company presented excerpts from several operas. Participating were Louise Barsamian, Emma Frevola, Muriel Groarke, Marie San Filippo, Tamara Zmitrovich, Helen Nepp and Shirley Weldt, sopranos; Marjorie Borgos, Eve Cohen, Mary E. Nepp, Irma Regazzi and Alice Schriver, altos; Joseph Amdursky, Sam Arotsky and John Crider, tenors; Seymour Chertoff, Raymond Menaker, Stephen Phillips and Henry Post, bassos.

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I SEE THAT

(*Continued from page 22*)

John Barbirolli, conductor of the New York Philharmonic-Symphony Orchestra, sailed on the SS. Queen Mary from New York on June 8. Winifred Christie, pianist, was also a passenger.

* * *

Marie Miller is in charge of the harp department at the Juilliard Summer School, New York.

* * *

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived in New York on the SS. Normandie on June 13.

* * *

Daniel Harris, baritone, re-engaged by the Metropolitan Opera, is singing for the third consecutive season at the Cincinnati Summer Opera. Operas in which he is cast include Butterfly, Faust, Rigoletto, Tosca, Traviata, Barber of Seville, Fanciulla del West, Otello, Carmen, Tannhäuser, Pagliacci and Hänsel and Gretel.

* * *

Josef Wagner, pianist, participated in a musical-literary evening at the Deutsch-Jüdischer Club, New York.

Stadium Concerts Open

(*Continued from page 7*)

at the Stadium would depend upon the measure of their support. The executive, an enthusiastic music-lover, had a tumultuous reception from a throng which would have been much larger had the sky not been heavy with threatened rain. Happily, it did not materialize.

Iturbi and the Philharmonic Orchestra gave spirited voice to the Brahms work and interpreted and played the symphony with a high degree of musical feeling and technical precision, especially the first and last movements being of outstanding impressiveness.

Spalding, in eminent form, furnished an affectionate and graceful reading of the Mendelssohn classic, and was so resoundingly received that he added two encores, Sarasate's Zapateado and Ravel's Pièce en forme de Habanera (accompanied at the piano by Iturbi).

New York now has its annual prospect of a summer made uplifting by nightly communion with the best symphonic music played by a fine orchestra and led by interesting conductors. The prospectus promises programs of wide variety and importance.

Monte Carlo Opera in Allentown

Giorgio D'Andria, general manager, recently presented the Monte Carlo Grand Opera Company in performances in Allentown, Pa., of The Barber of Seville and Rigoletto. Alfred Chigi, baritone, was the Figaro in the Rossini work. Sydney Rayner and Rosemarie Brancato appeared in the Verdi opera, with Robert Weede as Rigoletto.

Guggenheim Competition Open

Fellowships for work in the United States as well as abroad are being offered this year by the John Simon Guggenheim Memorial Foundation. They are open to men and women and provide an annual stipend not exceeding $2,500. Applications for consideration should be addressed Henry Allen Moe, secretary general, 551 Fifth Avenue, New York City.

Lynn Vett in Song Program

An evening of song was presented by Lynn Vett, young dramatic soprano, on June 11 at the New York studio of her teacher, Mrs. John Dennis Mehan. Miss Vett sang numbers by Massenet, Sinding, Delibes, Becker, Schumann, Hildach

(Photo by Olarong)

LYNN VETT

and Schubert and concluded her program with four brevities by John Barnes, a former pupil of Mr. and Mrs. Mehan. The debutante disclosed a voice of good range, of uniform color throughout the scale and projected with technical skill and understanding. Interpretatively she was at her best in the final group, although Hildach's Little Fidget and Becker's familiar Frühlingszeit were ably delineated. In French and German numbers she disclosed linguistic ability. George Herlihy, at the piano, at times gave too forceful accompaniments.

H. A. S.

Concert at Institute of Musical Art

Billy Masselos, pianist, played a group of Chopin, the C major sonata (op. 1) of Brahms, the Bach-d'Albert Passacaglia in C minor and works of Albeniz, Prokofieff and Liszt at the annual concert of the alumni association of the Institute of Musical Art of the Juilliard School of Music. The preparatory department of the institute (Mrs. Elizabeth F. Harris, principal) held its spring concert at the school. Songs were presented by the classes in choral singing conducted by Belle Julie Soudant; Amerino Cimino gave two piano solos; Victor Cimino, violinist, and Lily Miki, pianist, played a Handel sonata and Charles Rosen, pianist, offered the first movement of Mendelssohn's Fantasie (op. 28). Miss Reuschel directed a group in Dalcroze Eurythmics, the participants being Gloria Frey, Betty Lesser, Ruth Halpern, Sonya Greenman and Gloria Santasiere. Classes of Mary Louise Sims presented The Year's at the Spring, with the composers at the piano. Those taking part were Helen Olson, Charles Rosen, Morton Siegel, Bobby Helps, Dolores Patiky, Joseph Liebling, Virginia Passacantando, Doris Pines, Tommy Goodman, Gloria Santasiere and Ronald Hodges. The orchestra of the department (Louis J. Bostelmann, conductor) played a Bach air and gavotte.

Winslow Cheney to Hold Memorization Course at Juilliard

Winslow Cheney is to conduct a course in memorization at the summer session of the Juilliard School of Music. The course, open to both teachers and students, was offered for the first time last year. This session it is to be expanded and two credits instead of one are to be granted.

Rose Dirmann in Concerts and Broadcasts

Rose Dirmann, soprano, was soloist recently with the Cantata Singers (Arthur Mendel, conductor). She appeared also on the Story of the Song program over the CBS network. Her weekly recitals over WQXR on Thursday evenings concluded on June 9, but she was guest soloist subsequently with Eddy Brown on his String Classics program. Recent appearances of Miss Dirmann have been for the Tuckahoe Woman's Club, Richmond, Va., a re-engagement, and for the Civic Club in Myerstown, Pa.

Virginia Symphony Orchestra Gives Series of Forty Concerts

Forty concerts were given during March, April and May by the Virginia Symphony Orchestra (Dr. Laird Waller, conductor). Guest leaders included Chalmers Clifton, Dr. Thaddeus Rich, and Wilfred Pyle. Among the soloists heard were Louise Homer Stires, soprano, Dr. Luther Richman, baritone and Hilton Rufty, pianist. For next season nearly a hundred concerts, including matinees for young people, are listed for Virginia and neighboring states.

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OBITUARY

Eugenie Wehrmann-Schaffner

NEW ORLEANS.—Eugenie Wehrmann-Schaffner, concert pianist and teacher, died at her home here on June 16. She was a member of the faculty at Louisiana State University, and her interests of recent years had been divided between this city and Baton Rouge. Born here, she studied with Marguerite Samuel, later going abroad to study with Moszkowski, Wormser and Pugno. She appeared in concerts and later was Moszkowski's assistant. In 1906 she married Henri Schaffner, of Paris, who was killed in the World War. O. M. L.

Frederick Starke

PORTLAND, ORE.—Frederick Starke, from 1893 to 1913 principal oboist of the Chicago Symphony Orchestra, died here June 15 at the age of seventy-nine. As a young man Mr. Starke played oboe in the Hamburg Philharmonic, the Berlin Philharmonic and the St. Petersburg Symphony Orchestras. He was oboist in the Wagner orchestra once conducted by Anton Seidl. From 1913, when he retired from his post in Chicago, until 1931, he was principal oboist for the Portland Symphony Orchestra. He was born in Bernburg, Germany, in 1858. D. L. P.

Neel Enslen

Neel Enslen, NBC announcer, died in New York recently. Born forty-five years ago in Delphos, Ohio, he was a graduate of Ohio State University, the Bush Conservatory in Chicago, and the Eastman School of Music, Rochester, N. Y. A baritone, he had sung with the American Opera Company and in Broadway productions. His wife, the former musical comedy actress, Beatrice Kneale, survives.

Mrs. Rebecca Cole Stiles

SCARSDALE, N. Y.—Mrs. Rebecca Cole Stiles, mother of Hallie Stiles, concert and opera singer, died here on June 3. She was sixty-eight years old and the wife of Dr. Henry Wilson Stiles, retired professor of anatomy at Syracuse University College of Medicine. Another daughter also survives. W. K.

Leopold Geiger

YONKERS, N. Y.—Leopold Geiger, composer, violinist and teacher, died here recently at the age of eighty-six. Born in Czechoslovakia, he attended Prague Conservatory where his classmates were Dvorak and Kubelik. He came to the United States in 1888. For twenty years he conducted the Bronx Conservatory of Music. He also organized and directed a symphony orchestra there, wrote two symphonies, Liberty and Bohemian Sounds, and many pieces for violin and voice. During the last two years he was engaged in writing both words and music for an operetta, The Premiere, scheduled for production this fall in the West. Surviving are his widow, four sons and three daughters. W. S.

Ruth Welsh-Vecsey

Ruth Welsh-Vecsey, wife of Armand Vecsey, musical director at the Ritz-Carlton Hotel in New York, died recently in Cincinnati after a long illness, at the home of her mother. Miss Welsh, as she was known professionally, took soprano honors at the Cincinnati Conservatory of Music, in the class of Dr. Fery Lulek, and after her graduation from that school, sang for many seasons in concert, and grand and light opera.

Kyle Dunkel

Kyle Dunkel, since 1925 organist and choirmaster at All Angels' P.E. Church, New York, died on June 4. Born fifty-two years ago in Springfield, O., he attended Trinity School, New York, and then became a pupil of Marcel Dupré in Paris. He was organist at Christ P.E. Church, Dayton, O., and returned to Paris to become organist at the American Pro-Cathedral, later serving at the Cathedral of the Incarnation, Garden City, L. I. A member of the American Guild of Organists, Mr. Dunkel is survived only by a brother.

Louis Schmidt

Louis Schmidt, for twenty-five years a member of the violin section of the New York Philharmonic Orchestra, died in New York on June 10 at the age of eighty-two. Born in New York City, the son of an organist and violinist, he was trained at the Leipsic and Paris Conservatories. With the late Victor Herbert, he organized a quartet and also appeared as soloist with the Boston Orchestra. As composer, he wrote both for the violin and voice. His widow, a son and a daughter survive.

Mrs. Clothilde Egbert

PAWLING, N. Y.—Mrs. Clothilde Douai Egbert, head of the music department of Hunter College High School, New York, died here at the age of sixty-five. She taught music in several New York City schools before her appointment to the Hunter post. M. D.

Ruth Townsend Petrovic

CINCINNATI.—Ruth Townsend Petrovic, concert and opera mezzo-soprano, and a member of the vocal faculty at the Cincinnati Conservatory of Music, died here recently. Mrs. Petrovic was born in Scranton, Pa., and began her musical career as a pianist, making her debut in Berlin. She was a pupil of and for a time associate teacher with Jean de Reszke, then appeared in opera in Germany, France, Italy and Austria. Surviving are her husband, Milan V. Petrovic, operatic baritone; a daughter by a former marriage, Babette Townsend, and a sister, Mrs. E. H. Merkel of New York. M. D.

Frank Herbert Tubbs

CHARLTON, MASS.—Frank Herbert Tubbs, voice teacher, author and founder of the Clef Club, of New York, died here recently. Born in Boston in 1853, he studied with Lyman Wheeler and then spent several years in Europe in vocal study. He later taught voice in Buffalo, N. Y., and then moved to New York City, where he founded the New York Vocal Institute, wrote books and contributed to periodicals and published his own magazine, Music Life. Later he withdrew from the musical field to enter the financial world and became a teacher. His widow, the former Anna Abbey of Kingston, N. Y., survives. R. F.

Henry Burck

LEONIA, N. J.—Henry Burck, violinist, who was concertmaster for Victor Herbert and for ten years a member of the violin section of the New York Philharmonic Orchestra, died here recently. He was born in Baden, Germany, seventy-eight years ago, a son of the organist of a Lutheran Church. He studied with his father, coming to the United States in 1873, where he founded his own studio. He played with the Cincinnati College of Music String Quartet and the Jacobsohn String Quartet of that city and later formed his own quartet. Mr. Burck was a member of the Theodore Thomas Orchestra and co-head of the Frese-Burck Music School in Louisville. For three years he studied with Eugen Ysaye. Two of his suites were played by the New York Philharmonic Orchestra under his direction. S. G.

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Covent Garden Season

(*Continued from page 7*)

Erich Zimmermann was effective as Mime. Adolf Vogel made Alberich sound as musical as possible. Rudolf Bockelmann was not quite at his best as Wotan. Furtwängler, who conducted, gave an epic performance.

For the second performance of Lohengrin at Covent Garden there were two changes in the cast: Karin Branzell did Ortrud and Carl Kronenberg, Telramund. Branzell captivated her listeners with beautiful singing. It was of a remarkable evenness throughout. Carl Kronenberg proved a powerful vocalist.

In Götterdämmerung, Melchior carried on his noble work as Siegfried, Herbert Janssen made an excellent Gunther, Konetzni was a tragic Brünnhilde, and Ludwig Weber's Hagen could hardly have been bettered. Kerstin Thorborg was the impressive Waltraute. Furtwängler revealed occasional uneven tempos in his reading.

Oriental Music

Oriental and Occidental were agreed over the art of Surya Senya, Singhalese vocalist. His program consisted of Singhalese, Burmese, Nepalese, and Indian songs, and it was interesting again to hear Oriental music which has a charm of its own. The words of some of Senya's songs were translated into English in the program, those by Rabindrath Tagore being particularly beautiful. Nelun Devi was accompanist with a remarkable array of instruments and P. Wijeratne contributed pulsating rhythm on remarkable patterns. In addition, Senya sang some European folksongs which showed that, as one had expected, his charming voice can also be adapted to Western requirements.

STUDIO NOTES

CARL M. ROEDER

Ten junior pupils were presented recently in recital by Carl M. Roeder at his New York studio. Participating were Bobby Helps, Constance Kruger, Jean Holthausen, Barbara Rothchild, Roma Kantor, Jean Robinson, Helen Greenspan, Irene Kantor, Judy Gilien, and Jack Seaman.

EDGAR SCHOFIELD

Carl Schiffeler, baritone, was soloist with the San Francisco Symphony Orchestra under Pierre Monteux in arias from Die Walküre, Faust and Mefistofele. Virginia Smathers, contralto, Ernice Lawrence, tenor, and Austin Seager were soloists in Verdi's Requiem at the fifth annual festival of music at the Church of the Good Shepherd, Brooklyn, N Y. Jane Morgan sang the leading soprano role in The Yeomen of the Guard at the Heckscher Theater, New York. Henry Pfohl, baritone and director of music at Plymouth Church of the Pilgrims, Brooklyn, N. Y., gave a recent recital at Plymouth Institute. All are artist-pupils of Edgar Schofield.

HOWARD GODING

Ottolee Macomber, pupil of Howard Goding, has won the Mason and Hamlin Grand Piano prize of the New England Conservatory of Music. Another pupil, Marybelle Fulton, won honorable mention. The judges were Dr. Serge Koussevitzky, Ernest Schelling and Walter Piston.

Mr. Goding appeared as piano soloist for the Current Events Club at Hyde Park, Mass., and at the State Teachers College at Bridgewater, Mass.

His pupil, Margaret Jane Kimball, gave a recital in Brown Hall, Boston.

Mr. Golding left for the University of Idaho on June 11, where he will teach and give recitals. His itinerary also includes the West Coast before returning to the New England Conservatory.

VERNON d'ARNALLE

With out of town students registered for summer classes at the Vernon d'Arnalle Studios, New York, the Twilight Musicales are continuing throughout the session. Informal talks will be given on voice production, song literature and opera. Katharine Metcalf, dramatic soprano, Christine Gallagher, Zanaida Pavlova, William Clark, tenor, heard in Italy, and other artist pupils of Mr. d'Arnalle are to assist him.

STUART ROSS

Although he is to be assistant conductor at the Steel Pier concerts at Atlantic City, N. J., Stuart Ross expects to spend two afternoons a week this summer at his New York studio. Mr. Ross during the past season played concerts for Rosa Ponselle, Richard Crooks, Kathryn Meisle, Grete Stueckgold and Dorothea Lawrence making forty-seven appearances since last October. In addition he was on the faculty at Emma Willard School, Troy, N. Y., and the Clarke Conservatory, Philadelphia, Pa., was accompanist for the New York Singers Club and conducted his coaching class at his studio.

IRMA SWIFT

Pupils of Irma Swift gave a varied list at a Steinway Hall, New York, recital. Participating were Laura Alexander, contralto, William Pilcher, tenor, Dorothy Lauto, soprano, Joseph Kohler, bass-baritone, Dorothy Lauro, soprano, Edward Angelery, tenor, Frances Rassiga, coloratura soprano, Ethel Burckhardt, soprano, Marion Haehnel, Karl Kohrs, tenor. Among others heard were Mary Murray, Helen Hoffman, Isabelle Murray, Julia Copello, Catherine Murray and Edith Murray. Rollo Hudson was at the piano for the singers, who showed artistry in their work. G. N.

DOROTHY REMINGTON AND WILLIAM WEBSTER

The Dorothy Remington Webster and William Webster Vocal Studios of New York and Washington presented a group of their artist-students in a performance of Rigoletto at the Wardman Park Theater, Washington, D. C. The role of Gilda was sung by Mrs. Edmund Coffey and Marye Frances Durst and that of Rigoletto by Joe A. Jones and Edwin Drinkard (two acts each). Others heard were John Seate (Duke), Florine Hurley (Maddalena), and in other roles James Eliot Ferry, Alwin Laidley, Josiah Lyman, Mrs. Kathleen Hilker, George Mattingly, Bertha Howard and Herbert Lupton. Mr. Lupton was stage manager and Clara Pearson, pianist, the accompanist.

HENRY HOLDEN HUSS

William Eder, cellist, with Henry Holden Huss at the piano, presented the latter's sonata recently over WNYC. Mr. Huss' prelude and a waltz by E. Marion Sexton were also on the program. Jeanette Wiedman, pianist, recently presented a private recital of Huss works. Jean Gurfein, soprano, pupil of Hildegarde Hoffman Huss, sang some of his songs and others by Mendelssohn. A Huss night was held recently by the Women's Press Club of New York. Mr. Huss as guest of the Kingston Musical Society with Mrs. Huss on a recent date, played a group of his own compositions.

FLORENCE WESSELL

Walter Cassel, baritone, of the Florence Wessell Studio, New York, is to appear in the Shubert operettas presented during the summer at Randall's Island,

WALTER CASSEL

N. Y., by Fortune Gallo. Last month he sang with Grace Moore on the Chesterfield Radio Hour and on the Ford Sunday Evening Hour.

EDITH W. GAUDENZI

An interesting program of eclectic numbers was presented by concert, radio and operatic artist-students of Edith W. Gaudenzi at her New York studio. Gloria LaVey and John McCormak, Polly Myrick and Harrison Knox, and Dorothy Chapman and Jean Abramson presented both operatic excerpts and songs with artistry and admirable musicianship. "Bubbles" Sills, nine years old, amazed by her vocal agility and tone in the Caro Nome aria from Rigoletto, finishing with a true E flat. Marianne Mabee disclosed colorful tones in an aria from La Forza del Destino, and Irma Reddick's interpretative skill was admirably set forth in an unaccompanied Negro Spiritual. Others who contributed to the entertaining song program were Shirley Friedman, Sylvia Magolin, Betty Hickok, Mabel Culviner, Priscilla Parker, Lillian Jameson, Elenora Beemer, Carolyn Weill and Walter Lawrence. Artistic accompaniments were provided by Mme. Gaudenzi at the piano. G. N.

HAROLD HENRY

Pupils of Harold Henry, pianist, gave an interesting program of diversified

EUROPEAN

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content at his New York studio. Especially creditable playing was that of Edith Borroff, pianist in her teens, who presented two Bach excerpts and then participated in Mozart's C major sonata with her sister, Marie Borroff. The latter also played Beethoven's sonata (op. 13) and Bach, Chopin and Grieg works. Helen Meyer was heard in a Chopin Berceuse, the Fantasy Impromptu, and Sonata (op. 35). Esther Bernstein presented the Liszt arrangement of Bach's G minor organ fantasy and Albeniz' Seguidilla and, with Mr. Henry at the second piano, Mozart's D major sonata for two pianos. Clara Adler offered Chopin and Shostakovitch numbers, and Louise Jung played two Chopin works and Brahms' rhapsody (op. 79, No. 2). The pianists disclosed well-grounded and facile technic and read their numbers with understanding. G. Y.

SUSAN BOICE

Josephine Mariani, lyric soprano, showed much promise in singing Un bel di, Vissi d'Arte and songs by American composers at the musicale in the New York studio of Susan Boice. Marian Kalajian was an able accompanist. Lillian Green disclosed talent as a *diseuse* in offerings presented with charm. Beethoven and Brahms items were played with vigor and taste by Elizabeth Topping, pianist. F. W. R.

SAMUEL MARGOLIS

Works of Bernard Hamblen were featured at a recent musicale at the New York studio of Samuel Margolis, the composer being present. Merril Miller sang Fate in dramatic manner and Leonard Aldrich used his rich bass-baritone to advantage in The Thief. Leon Simon sang Non e Ver (Mattei) and Lolita (Buzzi-Pecci) in admirable style. Jay Commins, bass, sang The Crucifix with Marjorie Robb, both revealing fine tone and musicianly phrasing. W. M.

ETHEL GLENN HIER

A Mother's Day recital was given by pupils of Ethel Glenn Hier at her New York studio. A feature was the demonstration by the juniors of harmony class work, including scale building, harmonizing folk tunes at the piano, Story of the Troubadours and playing of songs with original chord accompaniments. Charles Haubiel was honor guest and played a group of his own compositions. Two-piano quartets and duos as well as solos were presented by Caroline Storms, Barbara Goodman, Peggy Charlton, Susan Horine, Dorothy Dietzel, John Ward, Alex Prochazka, John Housley, Bobby Kent, Teddy Prochazka, Betty Lou Kent, Dorothy Hawkins, Mary Jane Grim, Joan Garey and Lynn De Cesare. G. N.

JULES WOLFFERS

In Steinert Hall, Boston, pupils of Jules Wolffers gave a noteworthy piano recital. Included in the program were two-piano compositions and movements from concertos. Those who participated were: Gerald Weinberg, Sheila Wolffers, Felix Feuerstein, Mirriam Ingall, Alice Shindler, Elaine Fine, Rosalind Spero, Gloria Shain and Marcella Weiner. L. J. G.

HARRIOT EUDORA BARROWS

Radio activities of singers from this studio cover a wide territory, including New York, Detroit, Mich.; Wheeling, W. Va.; Boston, Mass., and Portsmouth, N. H. John Herrick, NBC baritone, who has for several seasons sung a Monday evening program over WJZ, now appears Monday, Wednesday and Friday with the Revellers Quartet. Eugene Conley, tenor, sings a weekly broadcast over WWJ in Detroit. Edward Gamage, tenor of the D'Oyly Carte Opera, has four weekly broadcasts over WBZ, Boston. John Metcalf, baritone of The Metcalf Choir Loft, sings daily morning programs over WAAB, Boston. Vera Deane, contralto, was soloist for the Wheeling Steel Corporation over WWVA. Sara Webber, dramatic soprano, was featured on The New Voices program over WEEI, Boston.

William Elliot is baritone soloist on the Hour Glass program, broadcasting three programs over WEEI weekly. Mr. Elliot also has two programs weekly in Portsmouth. Orrin White, tenor, is soloist Friday evenings over WEEI. Dorothy Hunninford, contralto, has four programs with Rakov's Orchestra over WBZ, Boston.

JOHN HAND

A special summer course is offered at the John Hand Studios, New York, in operatic and concert repertoire. Ruth Worman Hand and Ronald George are assistants. Recitals are to be given August 5 and 6. In the former, Florence Schilling, soprano, Dorothy Scheele, contralto, Herbert Caldwell, baritone, and Olga Rahnn, soprano, are to appear with Ruth Worman Hand at the piano. The following night, Hertha Sandig, Lillian Ventimiglia and Marjorie Beckman, sopranos, and Mr. Beckman offer a program with Mrs. Hand again as accompanist.

ESPERANZA GARRIGUE

Marion Hallett, lyric-coloratura soprano, daughter of Edith Hallett Frank, concert singer, who studied with Mme. Esperanza Garrigue several years ago, is preparing for an operatic career at the same studio. She was being trained to become a concert pianist when her

MARION HALLETT

voice was discovered last year. Miss Hallett, on advice of Mme. Garrigue, recently rejected an offer to sing at a Buffalo, N. Y., theatre, but won the Horace Heidt Hour "Pick a Star" competition. With Helen Webber she is shortly to be heard on the air. Miss Webber, who has made her operatic debut, concluded a radio engagement in Halifax and at present is singing in Montreal.

FLOYD WORTHINGTON

Three recitals were given recently by pupils of Floyd Worthington in his New York studio. Eleanor Leister, soprano, Charles T. MacDougall, baritone, Sarita Oliphant, soprano, John Pepe, tenor, and Victoria Ernst, soprano, were heard on the first program. Jane Weaver, soprano, presented four groups of songs, including four Brahms' Lieder and Lia's air from Debussy's Enfant Prodigue at the second musicale, singing with sensitivity and style. Mary Hamilton and Henry Post gave a joint recital which concluded with a duet from Mozart's Magic Flute. Frances Stowe was the capable accompanist for the programs. B. G.

LOUISE JENKINS

Wearing folk costumes of China, Mexico, Germany, Italy and America, Louise Jenkins in her New York studio recently offered songs of these nations. Colorful, both vocally and interpretatively, she

(Photo by Apeda)
LOUISE JENKINS

disclosed winsome humor in Hans und Liesel and a Chinese air as well as keen insight in the American numbers by Hopkinson, Tucker and Cadman. Raymond Sachse, at the piano, gave able support. F. W. R.

MAUDE DOUGLAS TWEEDY

A voice of rich color, skillfully projected, musical temperament and impeccable diction, particularly in her French group, were revealed by Adele Rivie Kaplan, soprano, at a musicale in the New York studio of her teacher, Maude Douglas Tweedy. Arias from Lohengrin, L'Enfant Prodigue, and Gluck's Iphigenie, Lieder of Brahms and Strauss, a Gallic group of Delibes, Duparc and Debussy and a section of English numbers by Griffes, Kountz, Taylor, Bantock and Madeleine C. Walther comprised her formal list. Alice Wightman provided artistic piano accompaniments. W. M.

CESARE SODERO

Operatic selections were presented by four vocalists at a musicale at the New York studio of Cesare Sodero. Participating were Virginia Syms, lyric soprano, Frieda Volkert, dramatic soprano, Arturo de Filippi, lyric tenor and Raoul Nadeau, baritone. Cesare Sodero, Jr., eleven-year-old son of Mr. Sodero, played the Wieniawski Scherzo-Tarantelle with technical skill. The singers demonstrated familiarity with their selections. W. M.

CESARE SODERO, JR.

MINNIE JUST KELLER

Minnie Just Keller, organist, and Earle Echternach, pianist, collaborated in a recital at Pocono Manor Inn, Pa. Previously, Miss Keller played solos. Both artists were heard earlier in the month in a joint recital at Lancaster, Pa.

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GLADYS SWARTHOUT and FRANK CHAPMAN,
off on a brief European tour and vacation, are bid bon voyage by Earle R. Lewis, left, assistant general manager of the Metropolitan Opera Association. Miss Swarthout makes her first professional visit to London and with Mr. Chapman is to attend the International Theatre Congress at Stratford-on-Avon, both being delegates.

ATTENDING THE RECENT FESTIVAL OF AMERICAN MUSIC
at Princeton, N. J., under the auspices of the Westminster Choir School, were: left to right, upper row, Harold Frantz, Harry Becker, Wray Lundquist, David Felt, Mr. Etner, Mrs. Wright, William Schuman, Hubert Taylor, Robert Rudolph, Raoul Lahmer, George Lynn. Left to right lower row: Harrington Shorthill, Harl McDonald, Dr. John Finley Williamson, director of the choir and school, Arthur Farwell, Aaron Copland, Roy Harris.

ELEANOR STEELE and HALL CLOVIS
have returned from an extensive European tour during which they appeared in several countries in joint programs.

DON GRIFFIN,
Milwaukee Park Commissioner, inaugurated a series of summer concerts to open the new shell. Lawrence Waite, conductor of the Milwaukee City Opera Company and Orchestra, leads Il Trovatore. (Photoart House.)

J. ALDEN EDKINS,
NBC bass-baritone, as an amateur photographer.

CHARLES WAKEFIELD CADMAN'S SHANEWIS
was recently presented by the Cimarron Opera Company of Enid, Okla., (Dean Henry Hobart, conductor), with the composer as guest conductor and pianist. The cast included Clyde Neibarger (Lionel), Vehna Caldwell (Shanewis), Mrs. S. Daugherty (Mrs. Everton), Annette Burford (Amy) and Wesley Rose (Harjo).

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Leonard Bowie

REBEKAH C. DODGE

Los Angeles Teacher of Vocal Fundamentals and Song Interpretation. Teacher of Her Pupil Daughter (standing), Frances Dodge, Dramatic Soprano, Opera and Concert Artist